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AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM FRIDAY, JANUARY 18th, 1918

UNTIL THE DATE OF SALE, INCLUSIVE

HIGHLY IMPORTANT COLLECTION

OF

ANCIENT PAINTINGS

BELONGING TO THE

F. KLEINBERGER GALLERIES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON WEDNESDAY EVENING, JANUARY 23rd, 1918

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET

BEGINNING AT 8.15 O'CLOCK

ILLUSTRATED CATALOGUE
OF
A HIGHLY IMPORTANT COLLECTION OF
ANCIENT PAINTINGS

OF THE ITALIAN, DUTCH, SPANISH, FLEMISH AND FRENCH SCHOOLS
INCLUDING AN IMPOSING GATHERING OF
ITALIAN AND FLEMISH PRIMITIVES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE

F. KLEINBERGER GALLERIES

FOR THE PURPOSE OF ADJUSTING THE BUSINESS INTERESTS OF THEIR
FORMER PARTNERSHIP AND THE PRESENT INCORPORATION

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL
FIFTH AVENUE, 58th TO 59th STREET

ON THE EVENING HEREIN STATED

CATALOGUE BY MR. MAURICE W. BROCKWELL

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

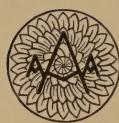
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1918

L. 77469



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

PREFATORY NOTE

To catalogue and then classify eighty-two pictures by the Old Masters, possessed in one hand, is somewhat of an undertaking. And after completing such a task, one naturally considers them according to their importance by the country, school and period to which they belong. Exactly half of the works now offered at public auction belong to the various schools of painting in Italy. Beginning with the Florentines, we may note that the intensity of spiritual feeling seen in Nardo di Cione's "Crucifixion" (No. 19) is characteristic of its era, and is more marked than in the "Coronation" (No. 17) by Jacopo di Cione which was for a generation in private possession in England. The rarity of Giovanni Bonsi's works is calculated to draw attention to the "Madonna" (No. 63) now assigned to him. The whole setting of the "St. James and St. John" (No. 64) leads us to regard them as the wings of some dismembered altarpiece by Giovanni dal Ponte. Characteristic of their time also are the "Madonna" (No. 10) by Ambrogio di Baldese and a work (No. 72) by Paolo di Stefano, while the "Virgin and Child" (No. 7) by Neri di Bicci marks the temporary lull which heralds the coming Renaissance. It was acquired from a private collection in Florence. No uncertainty attaches to the "Virgin and Child, with Saints" (No. 18) by Mariotto di Nardo. The artistic personality, formerly known tentatively as "Alunno di Domenico," and now accepted under the name of Bartolommeo di Giovanni, gives us a "Saint" (No. 27) at the moment of the high Renaissance. Although the stern realities of primitive endeavor had passed away when Bronzino painted his "Young Lady" (No. 12), his decorative sense enabled him to portray in a winning manner the features of some near relative of Cosimo de' Medici, first Grand Duke of Tuscany.

The pious contemplation of Siena is evinced by the "Dominican Legend" (No. 48) of Taddeo di Bartolo, and we encounter something of the "Sanctuary swept and garnished" in the work of Sano di Pietro, to whom a "Madonna" (No. 8) is assigned. Foremost among the early workers in Central Italy

comes Alegretto Nuzi, to whom are given the "Christ on the Cross" (No. 41) and two small "Martyrdom" predella panels (Nos. 50 and 50A). Even more characteristic is the "Madonna" (No. 34) by Antoniazzo Romano, which is decorative in treatment and majestic in its charm. The Central schools of Italy were so influenced by the activities of great painters attracted or summoned to Rome *circa* 1500 that we naturally see, in the "Portrait of a Roman Lady" (No. 32) by Gianfrancesco Penni, the dominating influence of his master Raphael.

When we pass to Northern Italy we encounter in Milan an echo of Leonardo and his famous sitter "Mona Lisa," whose personality of mysterious environment is called to mind by the "Bust of a Woman" (No. 36) which here passes under the name of Leonardo's follower Giampetrino. From the Veneto comes a primitive altarpiece (No. 74) signed with the name of Simone de Cusighe, as well as a "St. Bernardino" (No. 78) by Dario di Giovanni. Certain Venetian elements may be detected also in Filippo Mazzuola's "Madonna" (No. 20) while the era of high achievement had been reached in Venice when the "Young Man" (No. 33) was executed by the hand of Lorenzo Lotto. Brescia had by now begun to play its part in the artistic ideals of territories allied with Venice, and of this a trace is afforded by Civerchio's "Nativity" (No. 3). But much more sumptuous and imposing is the effect created by Leandro Bassano's "Portrait of Agostino Barbarigo" (No. 77) who, in the sumptuous robes of his office as Doge of Venice, calls forth visions of the great republic and the art of the Bellinis and Titian. In a later age grandeur of conception and poetic visualization give way to the decorative schemes and gayer tones that are so often met with in the sketches of Giambattista Tiepolo, whose small canvas (No. 38) must have been designed as the sketch for a large ceiling painting.

Almost three centuries may have elapsed between the execution of Simone da Bologna's "Coronation of the Virgin" (No. 28) and Salvator Rosa's "Diogenes, in Search of an Honest Man" (No. 75), the modernity of which indicates the closing moments of Italian Art.

The outlook of the Netherlander is more realistic and ob-

servant than that of the Italian, and the telling incident counts for more. Thus Patinir in his "St. Jerome" (No. 52) shows some claim to be regarded as the earliest of the landscape painters of the northern schools. The influence of the primitive Fleming still lingers on in the two wings (No. 4) of a dismembered altarpiece, while the accuracy of vision in Netherlandish portraiture is well attested by the "Portrait of Quentin Matsys" (No. 56) by the Master of the Death of Mary. Ambrosius Benson, or Bentsoen (No. 71), stands for a somewhat similar outlook, but Lucas de Heere (No. 62) and Pieter Brueghel the Younger (No. 21) prepare us for the Revival in the XVII Century under Rubens, whose finest achievements and pictorial qualities are seen in his sketches; among these may certainly be included a "Minerva and Thetis" (No. 46). Powerful as is the characterization of Cornelis de Vos, as seen in a pair of portraits (No. 25 and No. 26), the concluding phase of Netherlandish painting was rapidly approaching when Sustermans passed under the influence of Italian painting in the time of "Ferdinand II de' Medici" (No. 76).

Again we retrace our steps, if we seek to survey the art of Germany. For the Master of St. Severin (No. 44) and the Master of Frankfort (No. 70) antedate Bartholomäus de Bruyn's "Portrait" (No. 57) and Lucas Cranach's "Salome" (No. 43).

Something of the glamour and rigid conventionality of the Court of Philip IV is preserved to us in the "Portrait of the Infanta Margarita Maria" (No. 65) which we assign to Mazo, the pupil and son-in-law of Velazquez, and in the proud and imposing portrait (No. 80) by Carreño. But we deal with almost modern times, when we consider the fanciful costumes and freer outlook in Spanish life that may be seen in the "Dancers" (No. 2) of Goya's contemporary, Eugenio Lucas.

Among the earliest painters of Holland we must class Lucas van Leyden, whose "Adoration of the Shepherds" (No. 14) comes from an English Collection. And but little later Jan van Scorel paints for us a "Madonna" (No. 42) that has been the subject of special enquiry in the Italian magazine, *Rassegna d'Arte*. With the XVII Century, however, we naturally meet with a repre-

sentative "Dutch Canal" (No. 45) bearing the Monogram of Jan van Goyen, and a "Landscape" (No. 60) by Jacob van Ruisdael, which possesses a long pedigree in addition to being signed. Signed works by Hendrik de Meyer are rare, but his authenticated "River Scene at Dordrecht" (No. 24) is both signed and dated. The immediate circle of Rembrandt is brought vividly before us when we contemplate the "Lady, as Diana" (No. 69) which Ferdinand Bol painted as an early work and duly signed. The style and early manner of Rembrandt are reflected in Gerard Dou's "Christ among the Doctors" (No. 61), while the "Joseph telling his Dreams" (No. 79) by Jan Victoors, in spite of the signature and the date, was formerly attributed to Rembrandt. Equally important in another phase of the art of Holland is the "Lady and Gentleman at Tea" (No. 59) which bears the monogram of Pieter de Hoogh and has a long pedigree. Brekelenkam's "Tailor's Shop" (No. 58), from the main elements of its composition and the choice of subject, testifies to the reliability of the Monogram. On the other hand Molenaer in his "Interior" (No. 23) controls the disposition and the lighting of his figures along different lines, and ends by signing his name on the footstool on which the cat is lying.

If only to complete the range of European Schools of painting, and to observe how various is the choice of collectors, we may study, although only in isolated instances, the varying traditions of French painting and then throw a glance at the methods employed by Portrait Painters in England at the end of the XVIIth Century.

In conclusion we do not fail to observe that these paintings have in the course of time been assembled, by a dealer of vast experience and an acknowledged expert, from such distant and unrelated centres as Florence, Siena, Milan, Paris, Cologne, Strassburg, Frankfort, Vienna, Bruges, Moscow, England, Scotland and the United States. The wide scope of such a varied collection as this could hardly be better indicated.

MAURICE W. BROCKWELL.

January 4, 1918.

GERMAN SCHOOL

Catalogue
No.

49	Amberger, Christoph	1	Dietrich, Christian
57	Bruyn, Bartholomäus de	70	Master of Francfort
43	Cranach, Lucas, the Elder	44	Master of St. Severin

Catalogue
No.

DUTCH SCHOOL

69	Bol, Ferdinand	24	Meyer, Hendrik de
58	Brekelenkam, Q.	23	Molenaer, Jan Miense
61	Dou, Gerard	60	Ruisdael, Jacob van
45	Goyen, Jan van	42	Scorel, Jan van
59	Hoogh, Pieter de	79	Victoors, Jan
14	Lucas van Leyden		

SPANISH SCHOOL

13	Burgos, Juan de (att. to)	2	Lucas, Eugenio
80	Carreño de Miranda	65	Mazo, Juan B. del

FRENCH SCHOOL

68	Belle, Alexis Simon	5	Clouet, François, School of
66	Boilly, Louis Léopold	67	Tocqué, Louis

ENGLISH SCHOOL

55	Hoppner, John	54	Reynolds, Sir Joshua
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SALE WEDNESDAY EVENING

JANUARY 23, 1918

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8.15 O'CLOCK

No. 1

CHRISTIAN WM. ERNST DIETRICH

GERMAN: 1712—1774

PORTRAIT OF A BANKER

(Canvas)

Height, 14½ inches; width, 12¾ inches

SMALL, three-quarter-length figure. He is seated in an arm-chair, and wears a dark red costume and a hat. Several bags of money and loose coins are on a table on the right; one of these he grasps with his left hand. From the table hangs down a pearl necklace. Light gray-brown background.



No. 1—CHRISTIAN WM. ERNST DIETRICH

No. 2

EUGENIO LUCAS

SPANISH: EARLY XIXTH CENTURY

SPANISH DANCERS

(Canvas)

Height, 11 inches; width, 8 inches

A YOUNG Spanish couple, dressed in the national costumes of about 1800, are dancing, with *castañetas* in their hands, on a stage. The background shows a house on a hill topped by a castle. A light blue curtain on the right.



No. 2—EUGENIO LUCAS

No. 3

VINCENZO CIVERCHIO

(ATTRIBUTED TO)

ITALIAN: EARLY XVIITH CENTURY

THE NATIVITY

(Panel, rounded at the back)

Height, 21½ inches; width, 13 inches

BENEATH an arch, and in front of a thatched pent-house, the Virgin on the right and St. Joseph on the left, kneel before the Infant. The ox and the ass are near by. Above is the Annunciation to the shepherds, with four small angels, of whom three play on musical instruments. Above the arch, and on either side, are the Archangel Gabriel and the *Vergine Annunciata* seen against a plain wall.

Examined by Prof. O. Sirén.



No. 3—VINCENZO CIVERCHIO (ATT. TO)

No. 4

FLEMISH PRIMITIVE (TWO WINGS)

EARLY XVITH CENTURY

**THE NATIVITY
AND THE VIRGIN AT PRAYER**

(Panel)

Each Wing, Height, 21½ inches; width, 7 inches

The Dexter Wing. The Virgin and an Angel kneel near the cradle in which Christ lies. St. Joseph stands behind, holding a lighted candle and protecting its flame from the wind. Farther back is a building in ruin, and beyond a landscape with a house.

The Sinister Wing. The Virgin, at prayer before her fald-stool, kneels with folded hands. Above hovers the Archangel making the gesture with the right and holding in the left hand the scroll with the words of the Annunciation. In the sky is the Holy Dove within a golden circle.



No. 4—FLEMISH PRIMITIVE WINGS

No. 5

FRANÇOIS CLOUET

(ATTRIBUTED TO)

FRENCH: 1516—1573

PORTRAIT OF A YOUNG LADY

(Panel)

Height, 20½ inches; width, 15 inches

BUST-LENGTH portrait; three-quarters to the left. In low-cut striped white dress, white drapery and a rosette of multicolor material at her breast; a thin black necklace. Long, dark hair falling over her shoulders, and confined at the back within richly colored material. Plain background.



No. 5—FRANCOIS CLOUET (ATT. TO)

No. 6

LORENZO MONACO

(ATTRIBUTED TO)

FLORENTINE: ACTIVE 1370—1425

**MADONNA AND CHILD,
WITH SAINTS AND ANGELS**

(Panel)

Height, 26½ inches; width, 16 inches

THE Infant clammers round His Mother's neck. In the left foreground stand St. George with the dragon at his feet, and St. James with the pilgrim's staff. On the other side they are balanced by the figures of St. Anthony and a Camaldoiese. Behind, on either side, are a seraph and a cherub. Tiled foreground.

From the collection of Sig. Mazzoni, Siena.



No. 6—LORENZO MONACO (ATT. TO)

No. 7

NERI DI BICCI

ITALIAN: XVTH CENTURY

THE VIRGIN AND CHILD

(Panel)

Height, 29 inches; width, 16 inches (round top)

THE Virgin, seen at three-quarter length, is holding with both hands the Child, who stands on a brown cushion. The Virgin has a red robe and a blue mantle. The Child holds an apple in his hands. A brown curtain in the background, ornamented with a white and red pattern.

From the collection of Mason Perkins, Esq., Florence.



No. 7—NERI DI BICCI

No. 8

SANO DI PIETRO

SIENESE: 1406—1481

THE MADONNA AND CHILD WITH SAINTS

(Panel)

Height, 24½ inches; width, 18 inches

THE Virgin, in her traditional robes of office, holds the Child, in yellow patterned robe, before her. He rests on the crescent moon. In the left background is St. Jerome; in the right St. Bernardino, with the sacred monogram. Blue sky.

From the collection of M. G. Denis, Paris.



No. 8—SANO DI PIETRO

No. 9

SANO DI PIETRO

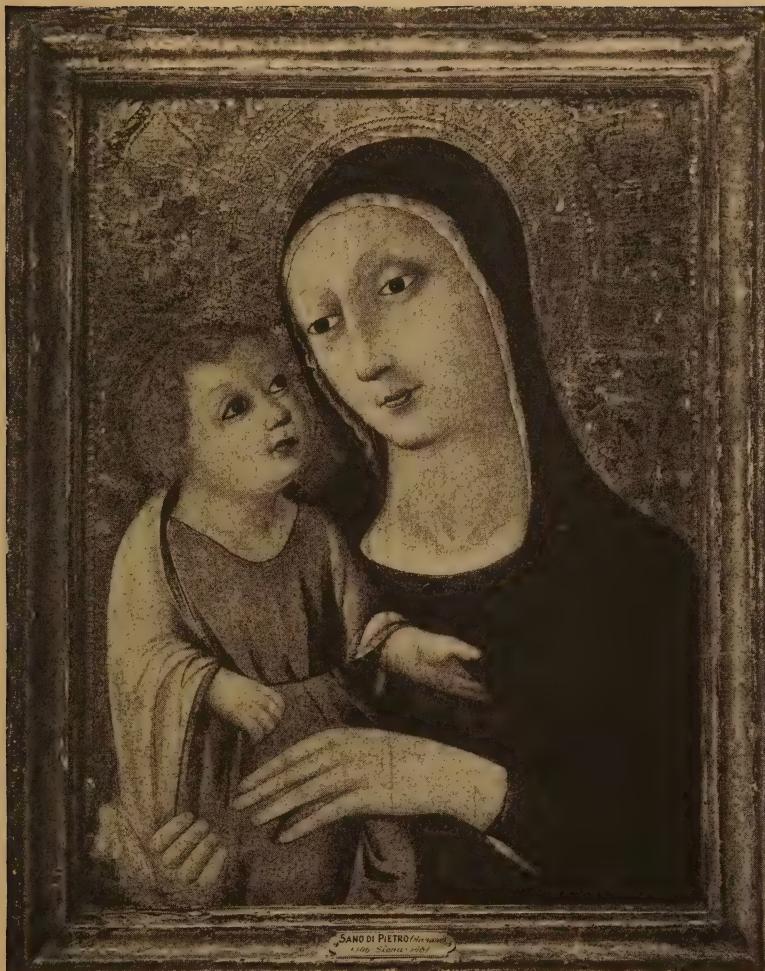
SIENESE: 1406—1481

MADONNA AND CHILD

(Panel)

Height, 16 inches; width, 12 $\frac{1}{4}$ inches

SMALL, bust length of the Virgin, who is turned toward the left, her head framed in by the white kerchief and blue hood. A rosette is at her breast. With both hands she holds up the Divine Child, who wears a light green robe and a red mantle. Gold background, with the halos incised and tooled.



No. 9—SANO DI PIETRO

No. 10

AMBROGIO DI BALDESE

FLORENTINE: 1352—1429

THE MADONNA AND CHILD,

WITH SAINTS

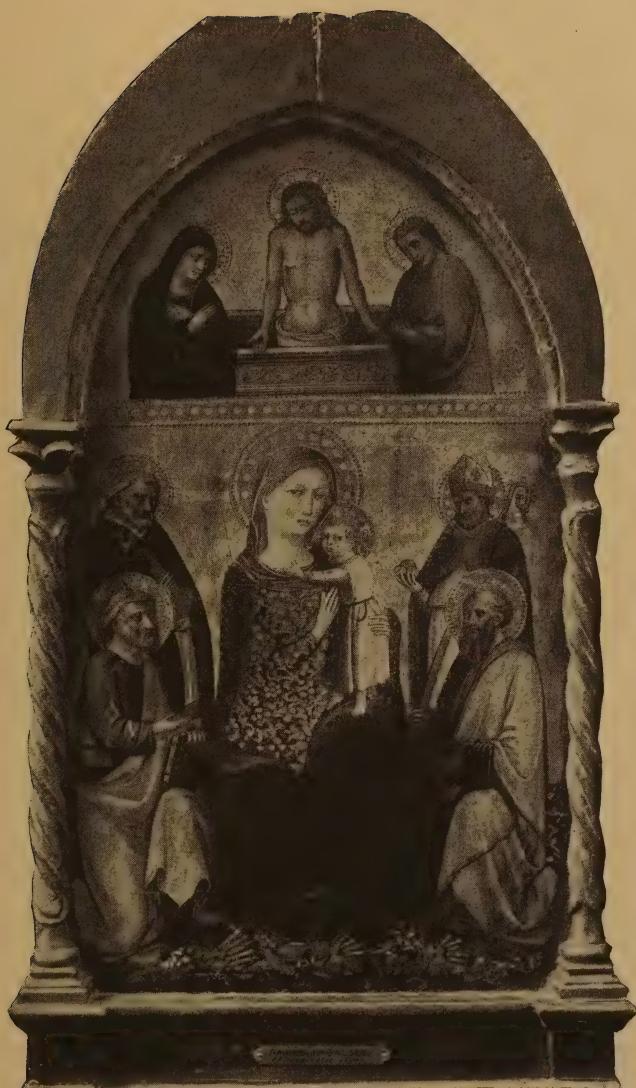
(Wood, arched)

Height, 22½ inches; width, 12¾ inches

THE Madonna, in a richly brocaded tunic and a dark blue mantle lined with green, holds on her lap the Child, who wears a light yellow robe, girt at the waist; on the left are St. Peter, and St. Dominic with the lily. On the right are St. Paul, with a sword, and St. Nicholas with the three golden balls. Gold background. In the upper portion of the composition is Christ in the tomb; on the left is the Virgin, on the right St. John the Baptist.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 15.

“We know that Ambrogio worked for the Florentine Duomo, where he executed decorative works in conjunction with such painters as Jacopo di Cione and Bicci di Lorenzo. In his best works he stands on the same level as Giovanni dal Ponte, and he may thus be regarded as one of the links between the old Giotto School and the Quattrocento masters of Masolino's and Masaccio's time and style.” (*Catalogue of the above Loan Exhibition.*)



No. 10—AMBROGIO DI BALDESE

No. 11

AMBROGIO DI BALDESE

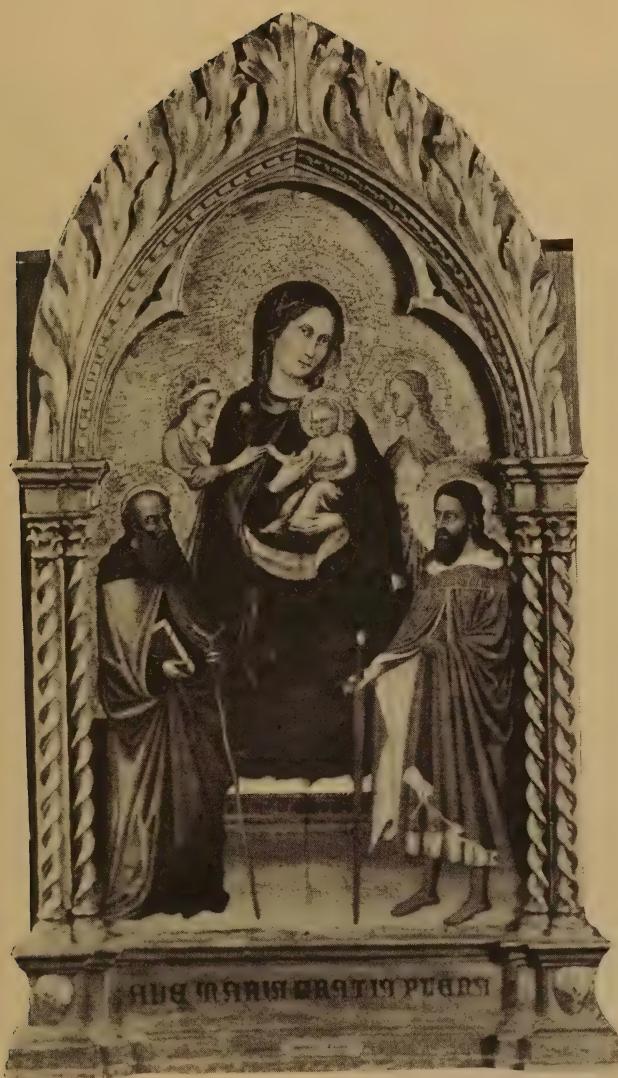
ITALIAN: 1352—1429

*THE MADONNA AND CHILD,
WITH SAINTS AND ANGELS*

(Panel)

Height, 26½ inches; width, 17 inches

THE Virgin, enthroned between two seraphs, and seen against a gold background in small full-length figure, looks out at the beholder. On the left of the throne stands St. Anthony, and on the right St. Paul.



No. 11—AMBROGIO DI BALDESE

No. 12

ANGELO BRONZINO

ITALIAN: 1502—1572

PORTRAIT OF A YOUNG LADY

(Panel)

Height, 18½ inches; width, 14½ inches

BUST length; three-quarters to the left. In low-cut dress, juicy green in color, with gold buttons, slashed and puffed; a Medici collar, decorated on the inside with gold pattern. A pearl necklace with pendent jewel and pearl ornament; pearl coronet and ornaments in her hair. Dark background.



No. 12—ANGELO BRONZINO

No. 13

JUAN DE BURGOS

(ATTRIBUTED TO)

SPANISH: XVTH CENTURY

ST. BLAISE

(Panel)

Height, 25 $\frac{3}{4}$ inches; width, 20 inches

HALF-LENGTH figure, turned slightly to the right. In full ecclesiastical attire; his robe is bordered with gold and set with precious stones. The sleeves are white. The right hand is up-raised to bless; the left, which holds the crozier, is gloved. The mitre is set within a halo. Gray hair, and with an earnest and pious expression. Seen against a plain stone low wall, above which the background is decorated with gold, square patterns which contain floral or geometrical designs.



No. 13—JUAN DE BURGOS

No. 14

LUCAS VAN LEYDEN

DUTCH: 1494—1533

THE ADORATION OF THE SHEPHERDS

(Panel)

Height, 17½ inches; length, 23½ inches

SMALL full-length figures, in an interior, before a niche, the roof in half ruin. In the left background kneels the Virgin, in rich blue dress, a white headdress and a kerchief across her shoulders; her hands are crossed over her breast, as she regards the Infant who, surrounded by *putti*, lies in the center foreground. A tall shepherd, in strong red robe on the right, inclines his body toward the cradle. Further back, and on the left, are two shepherds, one of whom plays the bagpipes. The dark-green curtain, half drawn aside in the right foreground, reveals figures of children grouped together.

From an English collection.



No. 14—LUCAS VAN LEYDEN

No. 15

PIETER POURBUS THE YOUNGER

FLEMISH: 1513—1584

PORTRAIT OF A YOUNG MAN

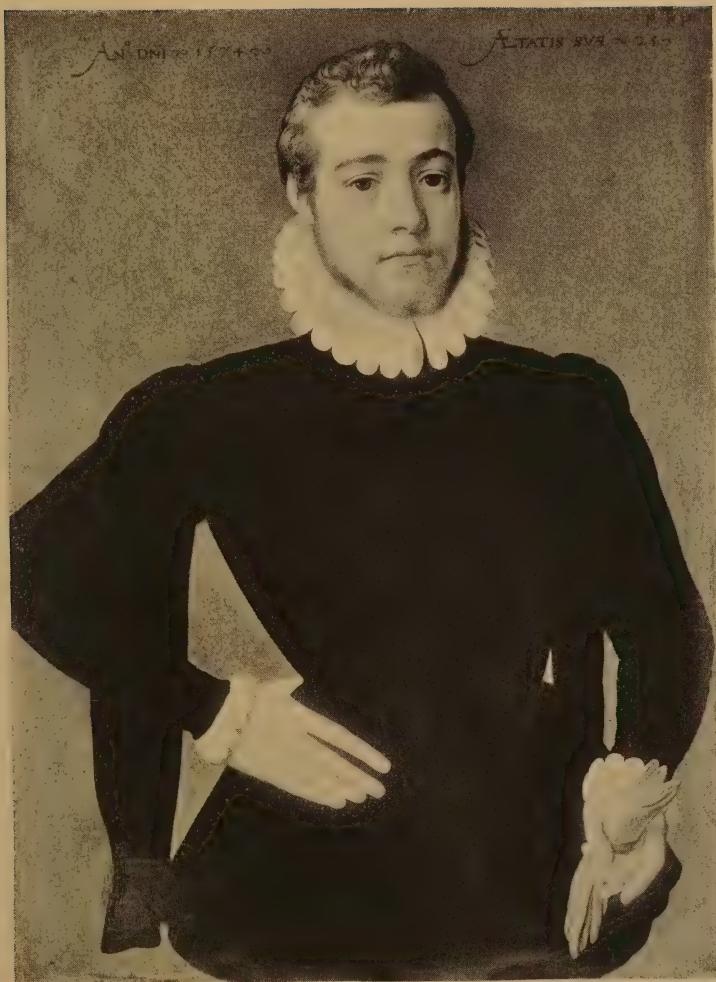
(Panel)

Height, 19 3/8 inches; width, 14 1/8 inches

SMALL three-quarter-length figure of a young man, turned toward the right. In a black doublet, with hanging sleeves, small white ruff and cuffs. His right hand is on his waist, his left holds his gloves by his side. Fair hair, bright blue eyes, and an incipient beard.

*Inscribed at the top on the left, "ANNO DNI 1574"; and on the right, "AETATIS
SUAE 25," with the artist's initials "P.P."*

From the collection of Baron Kervyn de Lettenhove, Bruges.



No. 15—PIETER POURBUS THE YOUNGER

No. 16

JEROME BOSCH

FLEMISH: 1460—1518

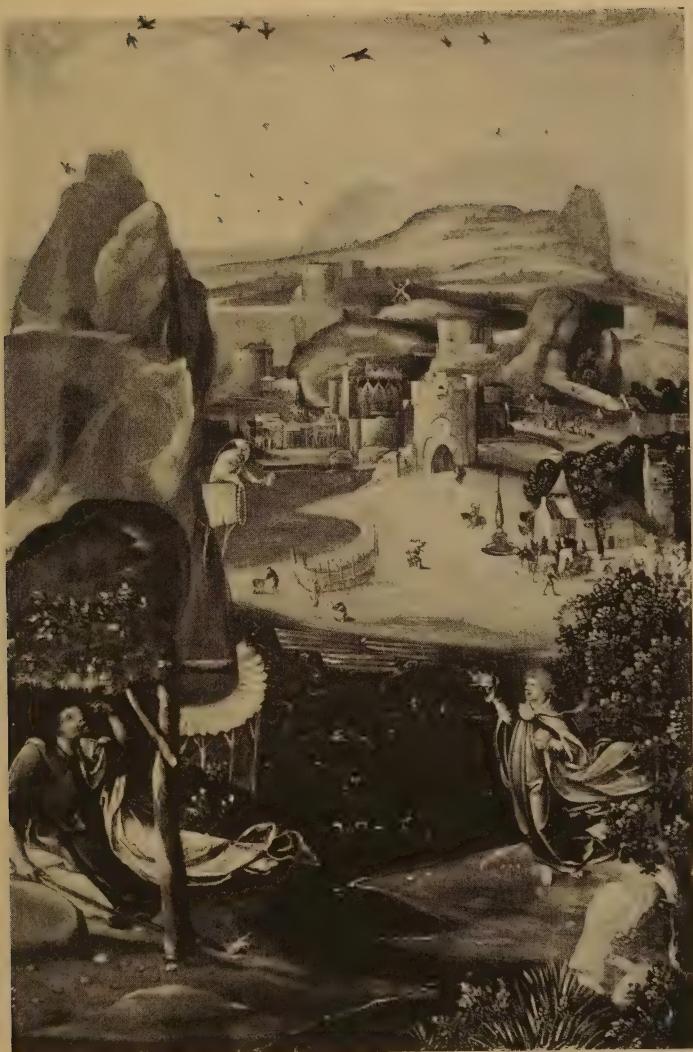
THE LEGEND OF ST. CHRISTOPHER

(Panel)

Height, 19¾ inches; width, 13¼ inches.

UNDER the branch-thatched penthouse reclines the giant Offero, with his palm-tree staff on the ground by his side. From the right, across the ford, approaches the Infant Christ, who calls to Offero (afterwards to become St. Christopher) to carry Him across. From among the many incidents in the background we discern the guardian of the ford, who holds his lantern for the enlightenment of travelers; a procession of men on horseback, and others, seen near houses outside the walls of a medieval city. Beyond is a wide-spreading landscape, with a windmill and distant hills. Blue sky, with birds.

From the collection of L. Gordon-Stables, Esq., London.



No. 16—JEROME BOSCH

No. 17

JACOPO DI CIONE

ITALIAN: 1365—1395

THE CORONATION OF THE VIRGIN

(Panel)

Height, 23½ inches; width, 16½ inches

SMALL, nearly full-length figures. An octagonal composition, on a gold ground. The Virgin, on the left, wears a red tunic and a white decorative mantle lined with green. In profile, to the right, she receives the crown from the hands of Christ, who wears His traditional robes. Behind and between their knees and the background kneels an angel. At the sides are a pair of six-winged, red-clad seraphs. Above fly two blue-robed cherubs.

From the collection of Alexander Barker, London.

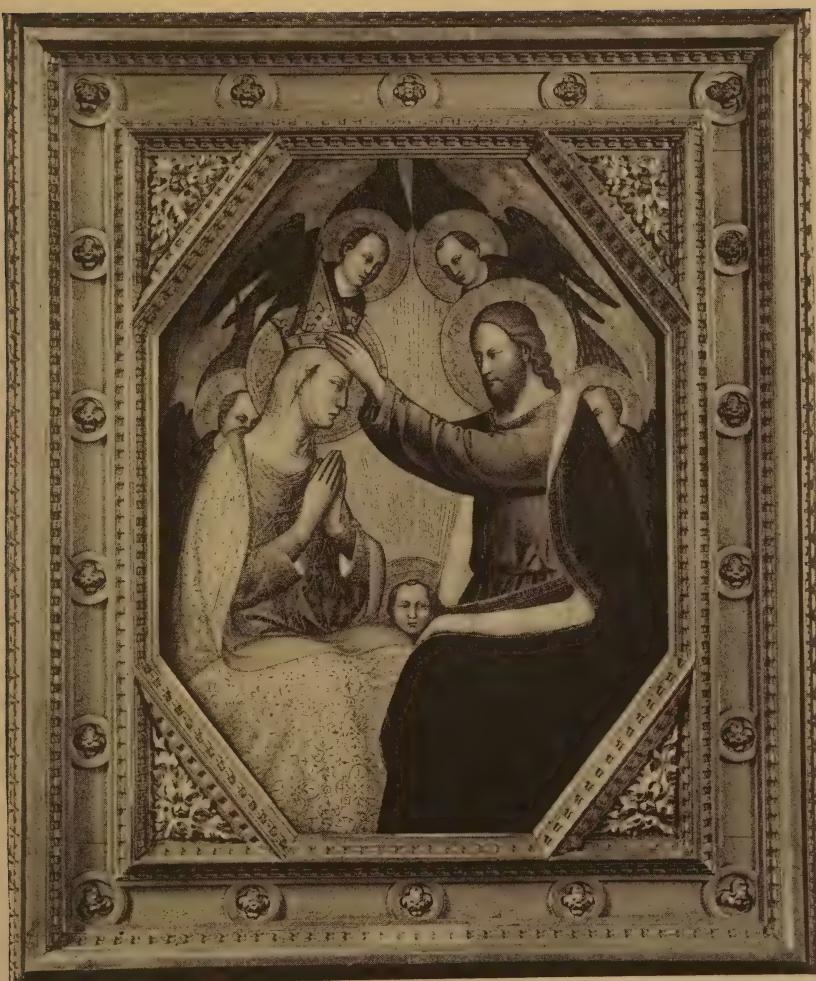
From the collection of Sir William Farrer, London.

Exhibited at Exhibition of Early Italian Art, New Gallery, 1893-94, London.

Exhibited at Leeds in 1868 ("lent by Alexander Barker, Esq.").

Mentioned by Graves in "Century of Loan Exhibitions," p. 2101.

Examined by Prof. O. Sirén.



No. 17—JACOPO DI CIONE

No. 18

MARIOTTO DI NARDO

ITALIAN: ACTIVE AB. 1420

THE VIRGIN AND CHILD, WITH SAINTS
(Panel)

Height, 34½ inches; width, 18 inches (arched top)

SMALL full-length figures. The Virgin, seated and with clouds at her feet, gives the breast to the Child. In the front, on the left, kneel St. Bartholomew and St. Lawrence; and further back is St. Catharine. On the right are St. John the Evangelist and St. Augustine, with St. Dorothy at the back. A half segment of a *Mandorla* above is formed of cherubs and seraphs. Arched, and cusped setting. Along the base: “*Pater Noster qui es in.....*”

From the collection of Wesley Harper, Esq.

“A thoroughly characteristic work by the Florentine painter Mariotto di Nardo, executed about 1420.”—OSVALD SIRÉN.



No. 18—MARIOTTO DI NARDO

No. 19

NARDO DI CIONE

FLORENTINE: (ACTIVE 1340—1365)

THE CRUCIFIXION

(Wood)

Height, 28 inches; width, 12½ inches

THE Cross is erected in rocky ground; at the foot of it kneels Mary Magdalene, who embraces the feet of Christ which rest on the *suppedaneum*. On the left are the Marys and St. John, and a soldier on horseback. On the right is the Centurion Longinus with another horseman; the soldiers are casting lots for the raiment. High above the cross is the pelican, billing its breast.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 12.

“The composition of the picture is in many ways unusual. The figures are arranged on the steps of a rock in different vertical planes, almost as in a stone relief. The combination of bright yellow, blue and red is very effective and original, and therefore seldom met with in Trecento pictures. Only in the works of Andrea Orcagna and his elder brother, Nardo di Cione, do we find similar compositions and arrangements of colour. We may especially here compare Orcagna’s small picture representing the Adoration of the Magi in the Jarves Collection at New Haven. The composition is there built up on similar principles. The types, however, are different from those in Orcagna’s works and correspond most closely to the types which we find in the Paradise frescoes of the Capella Strozzi in Sta. Maria Novella, Florence, which were painted by Nardo.” (*Catalogue of the above Loan Exhibition.*)



No. 19—NARDO DI CIONE

No. 20

FILIPPO MAZZUOLA

NORTH ITALIAN (ACTIVE 1475—1505)

**THE MADONNA AND CHILD,
WITH ST. JOHN AND ST. CATHARINE**

(Wood)

Height, 32 inches; width, 20½ inches

THREE-QUARTER-LENGTH figure of the Madonna, in red robe, cut square at the breast, and a mantle bordered with gold. She is seated on a throne which has a cloth of honor with a red and white edging. Beneath red curtains, and against a dark background stand St. John the Baptist on the left, and St. Catharine, with her wheel, on the other side. A parapet, with the inscription in the *cartel* unfortunately obliterated.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 93.

“Probably an early work by Filippo, painted about 1480, or a little later. It is more primitive in feeling, and more provincial, than his later works in which the Venetian influence becomes more dominating.” (*Catalogue of the above Loan Exhibition.*)



No. 20—FILIPPO MAZZUOLA

No. 21

PIETER BRUEGHEL THE YOUNGER

FLEMISH: 1564—1638

A BETROTHAL FESTIVITY

(Panel)

Height, 29 inches; length, 46 inches

SOME thirty peasants and their women folk are assembled in an interior, apparently for the purpose of celebrating the betrothal of two of their number. In the center, and toward the right, at a table a woman in a red dress and a man, in brown coat, appear to be determining the amount and nature of the dowry of a young woman, seated between them with the bridegroom at her side. In the foreground are couples dancing. A crowd on the right. In the center a couple are kissing near a pair of steps. On the left are bagpipers, and a man leaning on a table. A scene of much merriment.

Signed below, on the left, BRUEGHEL, 1644.

From the collection of Mr. Rodolphe Kann, Paris.

Described and reproduced by Dr. Bode in the Catalogue of the Rodolphe Kann Collection, Vol. I, p. 8, No. 6.



No. 21—PIETER BRUEGHEL THE YOUNGER

No. 22

SCHOOL OF PALERMO

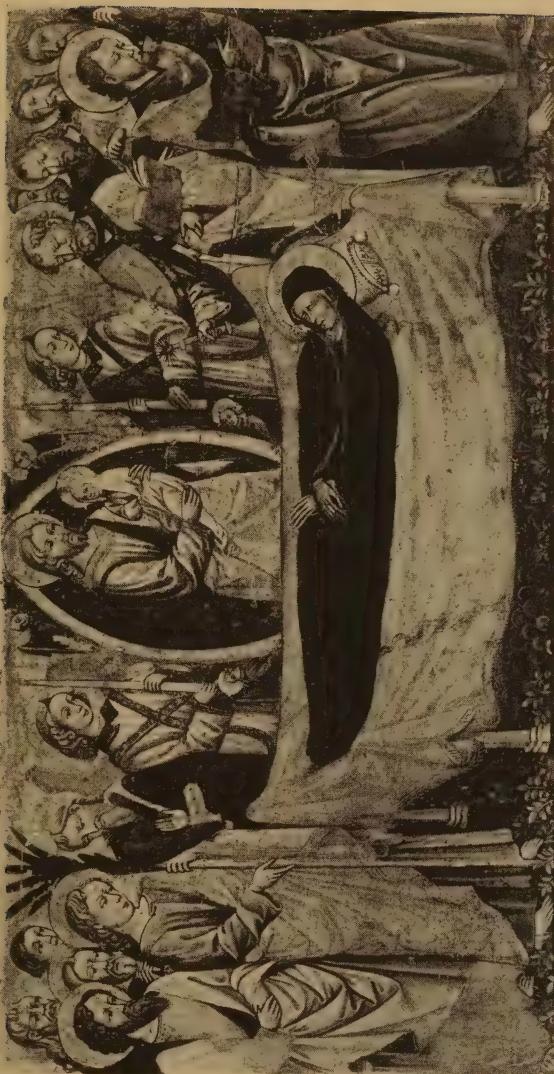
ITALIAN: XVTH CENTURY

THE DORMITION OF MARY

(Panel)

Height, 26½ inches; length, 48½ inches

SOME twenty-one figures, smaller than life size. On a couch, spread with a red covering, the Virgin lies prone in death, her hands crossed over her lifeless form. In a *Mandorla* at the back, Christ in Heaven receives into His arms the Virgin's soul; four angels are round about Him, while two others hold candlesticks. One of the apostles, near the head of the couch, holds the *aspergès* and another a censer. Other apostles stand round in various postures. Floral foreground, gold background.



No. 22—SCHOOL OF PALERMO

No. 23

JAN MIENSE MOLENAER

DUTCH: AB. 1615—1668

AN INTERIOR, WITH FIGURES

(Panel)

Height, 24½ inches; length, 34 inches

A MERRY company of men, women and children, arranged in different groups. In front of the fireplace on the left a woman, about to peel an apple, looks round toward an old man on whose lap sits a child. A cat is on the stool by his side, and a dog sits on its haunches. Children kneel inwards, facing each other, in the center as they play. On the extreme right a man in a red coat points the finger of scorn at a woman seen through a half-door in the right background.

Signed on the box footstool on which the cat is lying, MOLENAER.



No. 23—JAN MIENSE MOLENAER

No. 24

HENDRIK DE MEYER

DUTCH: XVIITH CENTURY

***A RIVER SCENE, AT DORDRECHT,
WITH SHIPPING AND FIGURES***

(Panel)

Height, 29 inches; length, 42 inches

NUMEROUS sailing vessels, gaily beflagged, and boats are on the river Maas opposite the church of Dordrecht. Many men and much merchandise and horses in the ferry-boat which crosses in the center. In the left foreground are five men, dressed in official attire, in a rowboat. From the bank on the right runs out a wooden jetty near a landing place. Blue sky with cloud cumuli.

Signed on the sailing vessel to the right, near the Jetty, H.D.M. f. 1652.



No. 24—HENDRIK DE MEYER

No. 25

CORNELIS DE VOS

FLEMISH: 1585—1651

PORTRAIT OF A GENTLEMAN AND HIS SON

(Panel)

Height, 86 inches; width, 27 inches

THREE-QUARTER-LENGTH figures, facing inwards toward the right. The father is in a black doublet, with white ruff and cuffs. The fingers of his right hand are inserted in a gray-bound book, with red-ties, placed on the table with a green cloth on the right. Behind him is his son in gray doublet, flat lace collar and cuffs; his hands are folded. Neutral background.

A companion picture to the following, No. 26.

From the collection of the Duc de Talleyrand-Sagan, Paris.



No. 25—CORNELIS DE VOS

No. 26

CORNELIS DE VOS

FLEMISH: 1585—1651

***PORTRAIT OF A LADY
AND HER DAUGHTER***

(Panel)

Height, 36 inches; width, 27 inches

THREE-QUARTER-LENGTH figures, facing inwards towards the left. The mother wears a black dress trimmed with gold buttons, large ruff and white cuffs; her hands are folded, as she kneels before an open book placed on a green-covered table on the left. Behind her is her daughter in dark gray dress with pleated ruff. Both of these figures wear gold, framed headdresses. Neutral background.

A companion picture to the preceding, No. 25.

From the collection of the Duc de Talleyrand-Sagan, Paris.



No. 26—CORNELIS DE VOS

No. 27

BARTOLOMMEO DI GIOVANNI
(“**ALUNNO DI DOMENICO**”)

FLORENTINE: ACTIVE 1485—1500

A SAINT

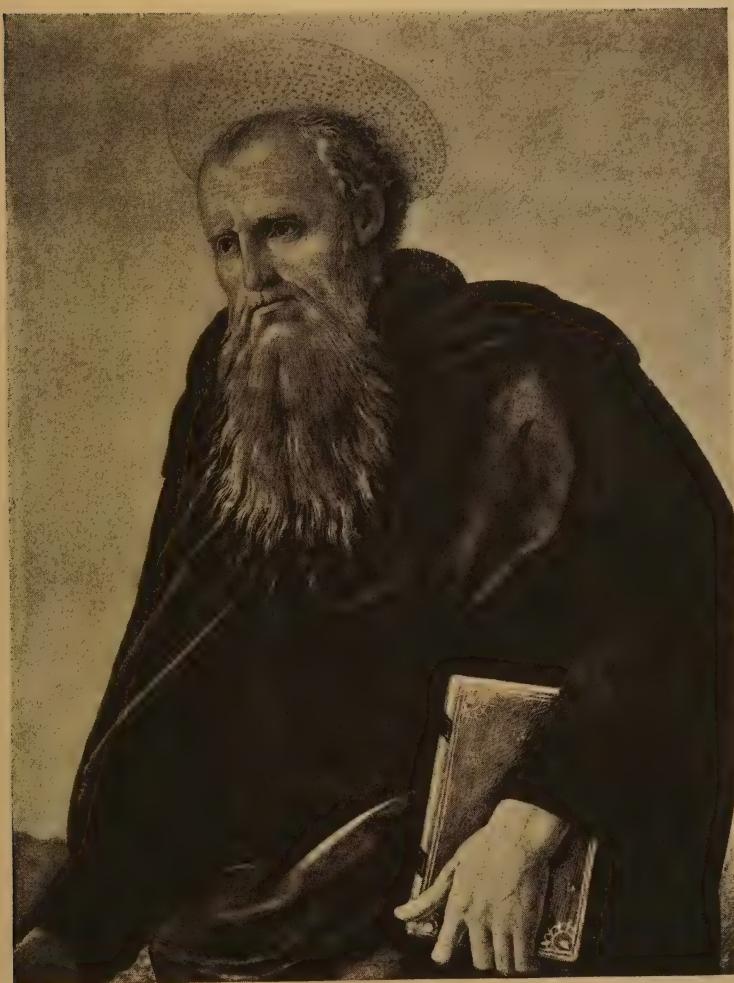
(Wood)

Height, 26 inches; width, 19½ inches

THREE-QUARTER-LENGTH figure of an Evangelist (?), turned three-quarters to the left. In a black robe, he has a long gray beard, and holds a red book in his left hand. Light blue sky.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 29.

“Bartolommeo di Giovanni was first discussed as an artistic personality under the name of “Alunno di Domenico” by Mr. Berenson in an article in the *Burlington Magazine*, No. 1, 1903, where the painter’s close relation with Domenico Ghirlandaio was emphasized. Yet it is evident that Bartolommeo went through some distinct stylistic transformations, caused by influences from different quarters. This picture probably belongs to 1486. It is strongly Ghirlandaiesque in style.” (*Catalogue of the above Loan Exhibition.*)



No. 27—BARTOLOMMEO DI GIOVANNI

No. 28

SIMONE DA BOLOGNA

BOLOGNESE: ACTIVE 1370

THE CORONATION OF THE VIRGIN

(Wood)

Center Panel: Height, 19½ inches; width, 9½ inches

Each of the Wings: Height, 8 inches; width, 4¾ inches

THE Madonna, seen at full length, is being crowned by Christ. The canopy of the throne is borne by two angels, and behind them are three seraphim and six cherubim. Still higher up are other angels. In the left wing in separate panels, in three tiers, are (I) St. Benedict, (II) St. John in the Isle of Patmos, and (III) The Announcing Angel. In the right wing, similarly disposed, are (I) St. Nicholas, (II) St. John the Baptist, and (III) The Annunciate Virgin.

Inscribed in the center, below: "Symon de Bononia pinxit."

Formerly in the Marcille Collection, Paris, and sold March 6, 1876, No. 61.

In the Somzée Collection, Brussels, March, 1904, No. 368.

G. Rosini: "Storia della Pittura Italiana," 1848, Vol. II, p. 145.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 75.

"The unusually fine preservation of this little domestic altarpiece, in its old frame, adds to its interest as an example of the Bologna School towards the end of the Fourteenth Century." (*Catalogue of above Loan Exhibition.*)



No. 28—SIMONE DA BOLOGNA

No. 29

SIMONE DA BOLOGNA

BOLOGNESE: ACTIVE ABOUT 1370

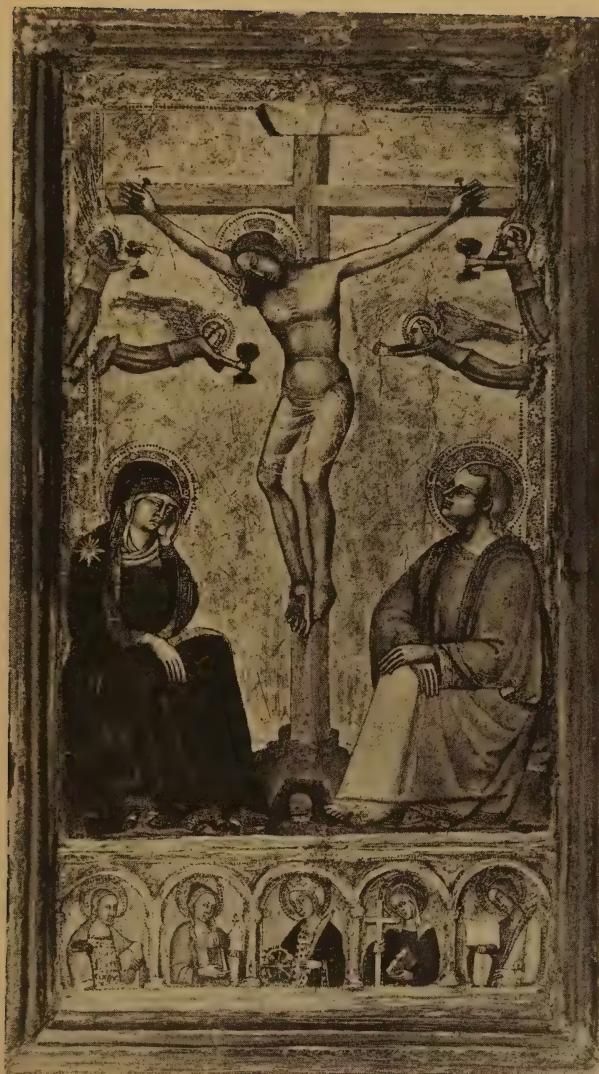
**THE CRUCIFIXION,
WITH SAINTS AND ANGELS**

(Panel)

Height, 14 $\frac{3}{4}$ inches; width, 8 inches

CHRIST on the Cross is ministered to by blue-clad angels who catch the blood in chalices. Seated on either side, against a gold background, are the Virgin and St. John. In the small arcaded compartments below are half-length figures of female Saints; of these the Magdalene, Catherine and Helena are placed in the center.

Examined by Prof. O. Sirén.



No. 29—SIMONE DA BOLOGNA

No. 30

SCHOOL OF MASACCIO

FLORENTINE: 1401—1428

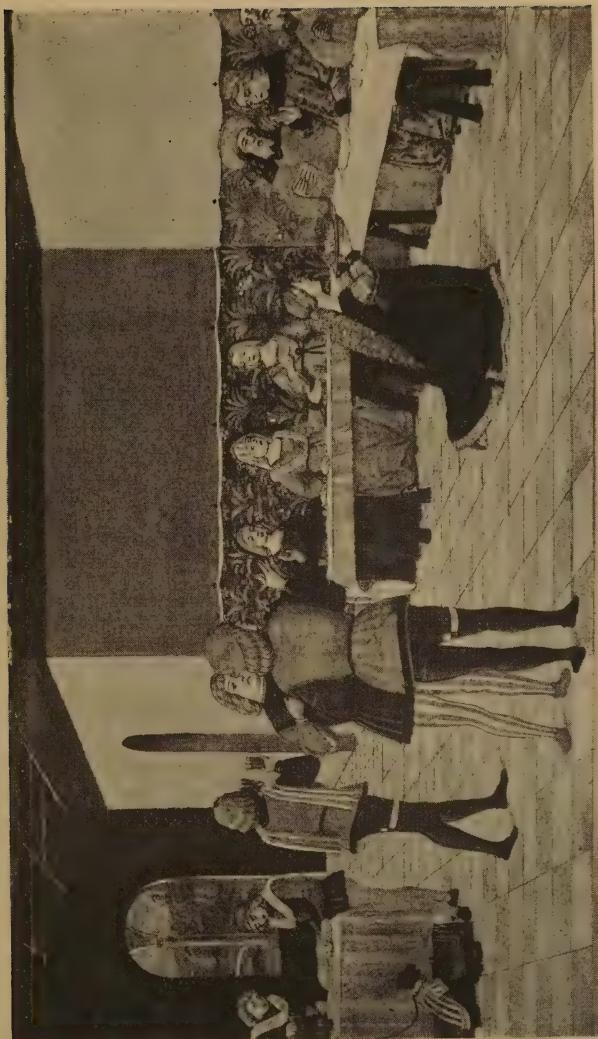
*SALOME RECEIVING THE HEAD
OF ST. JOHN THE BAPTIST*

(Panel)

Height, 11 3/4 inches; length, 20 inches

ON the right, at one end of the long table at which are other guests of honor, Herod is seated between dignitaries of the Court. Salome kneels, holding the head of the Saint on the charger. Floral tapestry background to these figures. Towards the left are three youthful courtiers; menials and a monkey are by a table on the left, on which are viands. Through the doorway is the view of a garden. Tiled foreground.

From the collection of Baron Miller von Aicholtz, Vienna.



No. 30—SCHOOL OF MASACCIO

No. 31

SCHOOL OF MASACCIO

FLORENTINE: 1401—1428

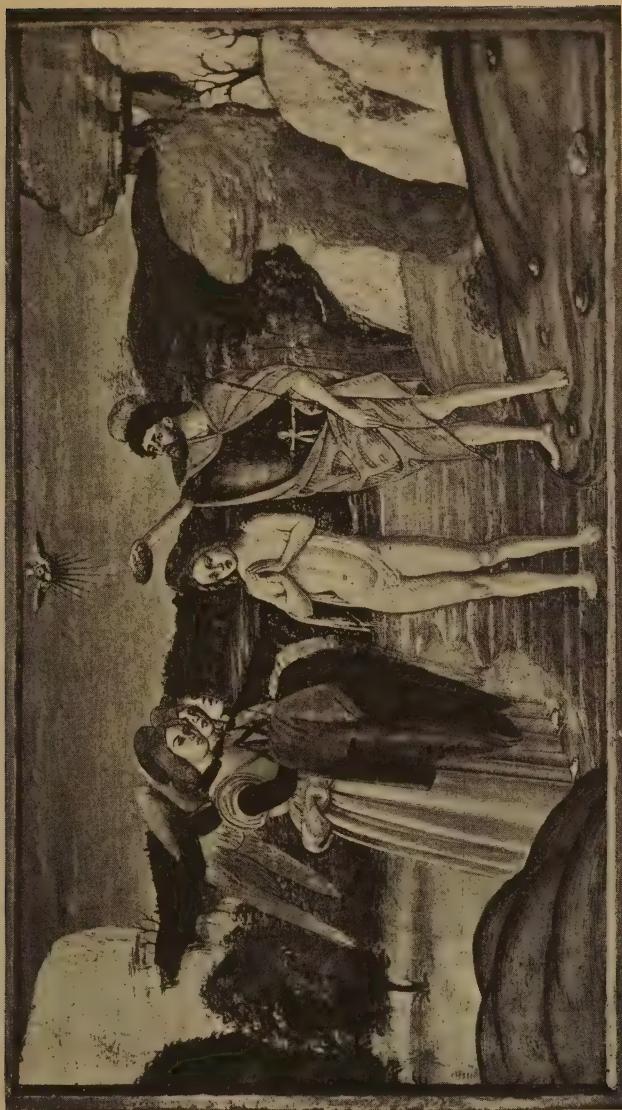
THE BAPTISM OF CHRIST

(Panel)

Height, 11½ inches; length, 20 inches

THREE angels holding the vestments, which are red, blue and white, stand on the bank on the left. In the center Christ is in the River Jordan, at the moment of His Baptism by St. John, who, holding the shell and the cross, stands on the edge of the bank on the right. Rocky setting. The Holy Dove appears in the sky.

From the collection of Baron Miller von Aicholtz, Vienna.



No. 31—SCHOOL OF MASACCIO

No. 32

GIANFRANCESCO PENNI

ROMAN: 1488—1528

PORTRAIT OF A ROMAN LADY

(Canvas)

Height, 26½ inches; width, 20¼ inches

HALF length; three-quarters to the left. In a rich puce dress, the breast, sleeves and shoulders trimmed with bands of gold material; a thin gauze insertion over the shoulders. She wears a gold coronet. Architectural background, with a rich green curtain on the right.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 83.

Examined by B. Berenson. (Letter dated April 28, 1913.)

“The place of honor among Raphael’s Roman pupils may without hesitation be accorded to Giovanni Francesco Penni. He approaches his master, particularly as a draftsman, more closely than any other of the painters who followed in the wake of the young Umbrian. The greater part of Penni’s drawings have been honored with Raphael’s name, and the same has indeed happened to many of his paintings, particularly his portraits. The present portrait of ‘A Roman Lady’ is most closely connected with a portrait in the Museum at Strassburg. It must have been executed during Penni’s very latest period; he died almost as young as his master, forty years of age, in 1528.” (*Catalogue of the above Loan Exhibition.*)



No. 32—GIANFRANCESCO PENNI

No. 33

LORENZO LOTTO

VENETIAN: 1480—1557

PORTRAIT OF A YOUNG MAN

(Canvas)

Height, 27½ inches; width, 25 inches

HALF length, nearly full face. In a black doublet edged with fur, and a black cap. His left hand is gloved, and he holds the other in his right. He has long hair and a beard. Gray background.

About 1854 in the collection of the Duke of Devonshire; and seen by Waagen ("Art Treasures," Vol. III, p. 345), who first attributed it to Lorenzo Lotto.

Mentioned also by Crowe and Cavalcaselle, Vol. VI (1876), p. 592. (Collection at Chatsworth.)

Subsequently in the collection of Count Goloubew, Paris.

Graves: "Summary of Waagen," p. 112.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 94.



No. 33—LORENZO LOTTO

No. 34

ANTONIAZZO ROMANO

CENTRAL ITALIAN: ACTIVE 1460—1508

THE MADONNA AND CHILD

(Wood)

Height, 22½ inches; width, 14½ inches

THE Virgin, in her traditional robes, holds on the parapet before her the standing Infant who wears a coral necklace, and is in part covered by the gauze material which He grasps in His right hand. His right hand is raised to bless in the Greek manner. The background is of gold, and patterned with floriated designs placed in ogee-shaped compartments.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 82.

“No doubt this is one of Antoniazzo Romano’s most pleasing Madonnas. It repeats, with slight modifications, a composition which was almost canonical in the Umbrian School towards the end of the fifteenth century, and was repeated by a number of Perugino’s and Pintoricchio’s followers. Antoniazzo has emphasized the ornamental aspect of the picture by adorning the golden background with a brocade pattern, in the same manner that he treated the background of the large altarpiece representing the Madonna between St. Peter and St. Paul, with twelve members of the Rota, in the Vatican Gallery. That is probably Antoniazzo’s finest artistic achievement, and it is only just to say that the present Madonna is closely allied to the Vatican altarpiece, both in style and quality. It was painted between 1480 and 1490.” (*Catalogue of the above Loan Exhibition.*)



No. 34—ANTONIAZZO ROMANO

No. 35

ZANOBIO STROZZI

ITALIAN: 1412—1468

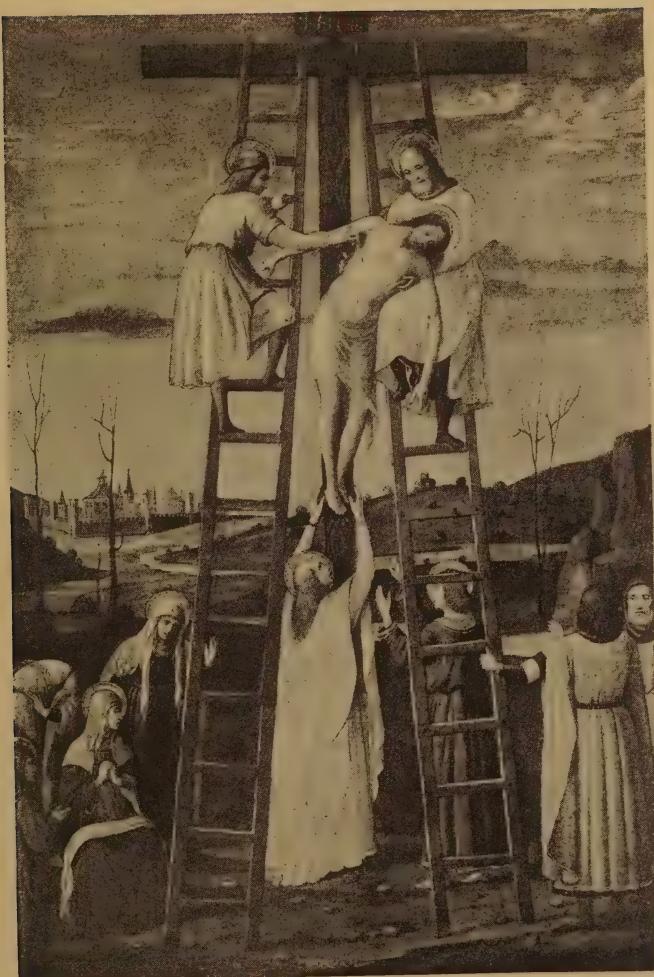
THE DESCENT FROM THE CROSS

(Panel)

Height, 24½ inches; width, 17 inches

THE lifeless body of Christ is being lifted down from the Cross by Joseph of Arimathea and Nicodemus, who stand on ladders. At the foot of the Cross is Mary Magdalene, in a red robe. Near by are the Marys, and some of the Disciples. Landscape background with hills, a river and the wall-surrounded city of Jerusalem.

*From the collection of Prof. Elia Volpi, Villa Pia, Florence. Catalogue, 1916,
No. 1,003.*



No. 35—ZANobi STROZZI

No. 36

GIAMPETRINO (PIETRO RICCI)

ITALIAN: XVIth CENTURY

BUST OF A WOMAN

(Panel)

Height, 28½ inches; width, 21¾ inches

THREE-QUARTER length, turned three-quarters to the left. She has long, golden-brown hair which is plaited and falls in long curls on to her shoulders. She is partially nude, and seated in a round armchair. A drapery is round her waist, and loosely placed over her right forearm. Her right hand is superposed on her left, which rests on the arm of the chair.

From the collection of Count Chabrières-Arlès, Paris.

Engraved in the "Catalogue of Chabrières Collection," No. 7.

Pictures of this type have been the subject of criticism at the hands of many leading art writers. In quite recent times we may instance the articles on the subject in *Rassegna d'Arte*, March, 1909, and the *Burlington Magazine*, May, 1909. The whole subject has been most fully and responsibly dealt with by Mr. Herbert Cook in his "Reviews and Appreciations," 1912, pages 35-40. Such compositions, whether in cartoon or painting, have their origin in the magnificent cartoon, in black chalk heightened in white, which belongs to the Musée Condé at Chantilly. In that, as well as in a less degree in the cartoon in the collection of Lord Spencer, we find something of the mystery of *Mona Lisa*. Certain other painted versions are treated with a boldness and with peculiarities of modeling which suggest the hand of such pupils and followers of Leonardo da Vinci as Ambrogio de Predis and Salaino. The present work has such an archaeological interest, which is in fact heightened by its having been engraved as a work by Giampetrino.



No. 36—GIAMPETRINO (PIETRO RICCI)

No. 37

GIAMBATTISTA TIEPOLO

VENETIAN: 1696—1770

LA BEATA LUDVINA

(Canvas)

Height, 26 inches; width, 20 inches

BUST length, in full front, her head rather on one side. In a loose brown cloak, which is buttoned; a neck-kerchief round her throat; her head partly covered. Gray background. A girl of youthful years, with an ecstatic gaze.

According to the inscription on the back of the painting, G. B. Tiepolo painted it in 1741.

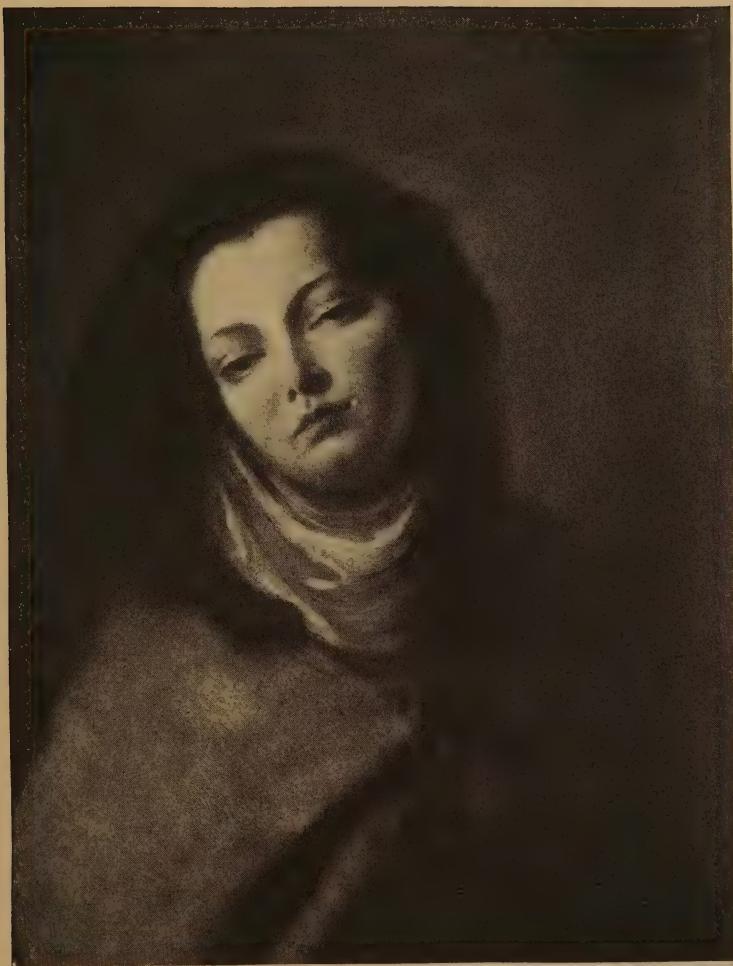
From the Galleria Crespi, in Milan.

Described by A. Venturi, "La Galleria Crespi," p. 185.

Described by P. Molmenti, p. 147.

Described by E. Sack, pp. 99, 172, No. 187; (reproduced).

Described by P. Molmenti, Edition Française, p. 113.



No. 37—GIAMBATTISTA TIEPOLO

No. 38

GIAMBATTISTA TIEPOLO

VENETIAN: 1696—1770

THE LAST JUDGMENT

(*Sketch for a Ceiling Painting*)

(Canvas octagonal)

Height, 30 inches; width, 15½ inches

THE Angel announces the End of All Things on the trumpet, as he descends from the sky. The bearded figure of God the Father is accompanied by the heavenly host. On the left the Blessed rise out of the tombs; on the right the Damned go down into the tortures of everlasting night. Below the frieze of the architectural setting are *putti*.

From the collection of M. Camille Groult, Paris.

From the collection of M. Henri Rochefort, Paris.



No. 38—GIAMBATTISTA TIEPOLO

No. 39

GIOVANNI DOMENICO TIEPOLO

VENETIAN: 1727—1804

HEAD OF AN ORIENTAL

(Canvas)

Height, 23½ inches; width, 19¾ inches

BUST length, life-size, slightly towards the right. In yellow and brown toned cloak, open at the neck; a large turban richly colored and patterned in white, blue and gold. Neutral background.

From the collection of the Duke de Hijar.

From the collection of the Duke de Salamanca, Paris.

From the collection of Mr. Rodolphe Kann, Paris.

Described and reproduced by Dr. Bode in the Catalogue of the Rodolphe Kann Collection, Vol. II, No. 130. Mentioned in the Preface of same Catalogue.



No. 39—GIOVANNI DOMENICO TIEPOLO

No. 40

GIOVANNI DOMENICO TIEPOLO

VENETIAN: 1727—1804

HEAD OF A YOUNG MAN

(Canvas)

Height, 23¾ inches; width, 19¾ inches.

BUST length, life-size, towards the right. In fine blue mantle, lined and trimmed with fur; white under-coat, with jeweled clasp. Fancifully ornamented head-dress. Blue background.

From the collection of the Duke de Hijar.

From the collection of the Duke de Salamanca, Paris.

From the collection of Mr. Rodolphe Kann, Paris.

Described and reproduced by Dr. Bode in the Catalogue of the Rodolphe Kann Collection, Vol. II, No. 181. Mentioned in the Preface of the same Catalogue.



No. 40—GIOVANNI DOMENICO TIEPOLO

No. 41

ALEGRETTO NUZI

CENTRAL ITALIAN: 1306—1385

CHRIST ON THE CROSS

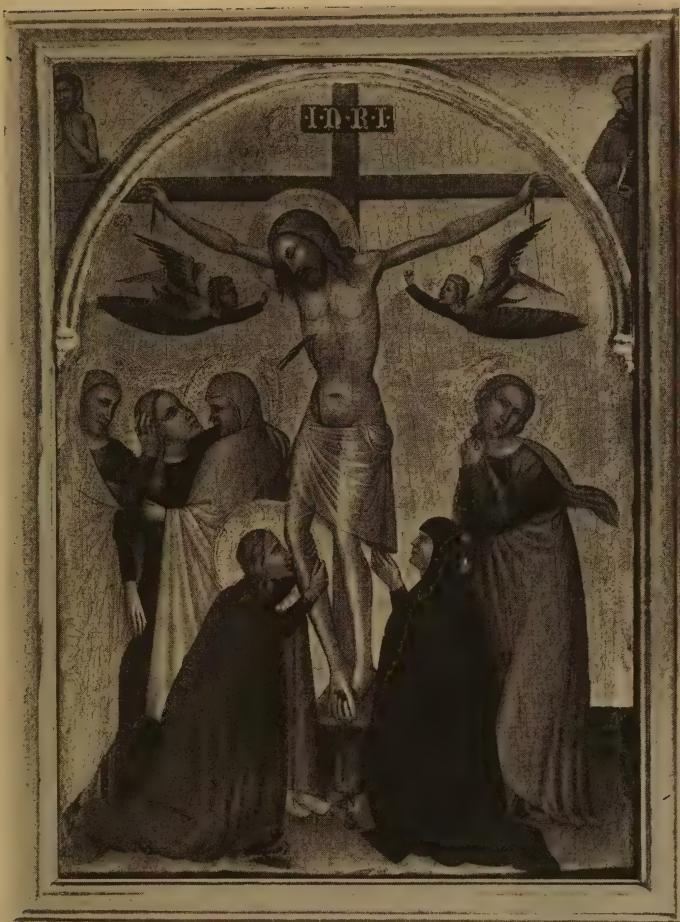
(Wood, arched)

Height, 29 inches; width, 19½ inches

Two angels fly inwards beneath the arms of the Crucified to catch the blood. At the foot of the Cross is Mary Magdalene; on the left are the Marys; on the right is St. John, with clasped hands. In the foreground kneels a Dominican nun. In the upper portion of the composition, but detached from the main action, are (1) on the left, a small half-length figure of St. John the Evangelist in the cauldron of boiling oil, and (2) on the right St. Francis. Gold background.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 71.

“This Crucifixion must have been painted by Alegretto Nuzi at a rather early epoch of his career, but after he had left Florence (where he probably studied in the *bottega* of Orcagna) and had settled in his native city of Fabriano. It shows close stylistic affinities with the altarpieces by Alegretto at Fabriano and at Macerata, dated respectively 1366 and 1369. The well drawn figures with the large sculptural heads reveal the master in full possession of his individual method of expression, and in a rather interesting emotional aspect.” (*Catalogue of the above Loan Exhibition.*)



No. 41—ALEGRETTO NUZI

No. 42

JAN VAN SCOREL

DUTCH: 1495—1562

MADONNA AND CHILD

(Panel)

Height, 19½ inches; width, 13½ inches

THE Virgin, wearing a fur-lined red mantle and a blue tunic, which is cut square across the breast and is open to suckle the Infant, looks down at her Son, who has fallen asleep on her left arm; with her right hand she turns the pages of the book placed on the parapet, behind which she is seen at half length. A Raeren ware vase, on the parapet, contains a lily stem. Landscape background, with trees and rocks.

*Reproduced and described in "Rassegna d'Arte" (1911) by Ferdinando Meazza,
Vol. XI, p. 125, "Un dipinto inedito Di Jean Schoorel" ("A hitherto
unknown painting by Jean Schoorel").*



No. 42—JAN VAN SCOREL

No. 43

LUCAS CRANACH THE ELDER

GERMAN: 1472—1553

SALOME

(Panel)

Height, 22½ inches; width, 13¼ inches

SMALL full-length, non-resilient figure of a lady painted to resemble Salome. Her dark red dress has several bands of gold embroidery, and her sleeves are puffed and slashed. She wears a gold necklace, a chain and jewels on her bare neck, and her hair falls in curls on to her shoulders. As she moves toward the left, she holds on a metal charger the head of St. John the Baptist. She is standing on a light-toned foreground, with a dark wall at the back.

Signed high up on the right with the crowned serpent, the painter's sign manual.

From the collection of Count Montbrizon, Château St. Roch, France.

From the collection of Mrs. Chauncey J. Blair, Chicago.



No. 43—LUCAS CRANACH THE ELDER

No. 44

THE MASTER OF ST. SEVERIN

GERMAN: LATE XVTH CENTURY

*THE VIRGIN AND CHILD, WITH ST.
CATHERINE AND ST. MARY MAGDALEN*

(Panel)

Height, 16 $\frac{1}{2}$ inches; width, 13 $\frac{1}{2}$ inches

IN an enclosed garden in front the Madonna is enthroned, with the Child on her knee. On the left kneels St. Catherine, with her crown, book, sword and wheel. Facing her is St. Mary Magdalen, with her pot of ointment. In the *hortus clausus*, which bounds the composition, ladies in bright attire promenade before dwelling houses with high-stepped gables. Trees and blue sky.

From the collection of Count Montbrizon, Château St. Roch, France.

From the collection of Mrs. Chauncey J. Blair, Chicago.



No. 44—THE MASTER OF ST. SEVERIN

No. 45

JAN VAN GOYEN

DUTCH: 1596—1666

A DUTCH CANAL WITH FISHERMEN

(Panel)

Height, 14 inches; width, 17 inches

ON the bank of a canal two rowboats containing figures are putting in to a landing stage. On the left the steps rise precipitately to the level above, where are fishermen near a hut, standing out against the sky. On the right is a wide view of the waters of the canal with sailing vessels in the distance. Cloudy sky.

Signed, on the boat on the left, with the monogram, J. V. G.

From the collection of W. M. Chase, Catalogue No. 344.

No. 45—JAN VAN GOYEN



No. 46

PETER PAUL RUBENS

FLEMISH: 1577—1640

MINERVA AND THETIS

(Panel)

Height, 13½ inches; length, 16½ inches

SMALL full-length figures seated at the seashore. On the left Thetis, on the globe, and with a rudder by her right side, is lightly draped. She clasps the right hand of Minerva who, draped in red and blue and wearing a helmet, holds a lance before her. Sandy soil in the foreground; the sea beyond.

From the collection of Baron de Beurnonville, Paris, 1881, Catalogue No. 438.

*Reproduced in the Catalogue Beurnonville, Plate 41, and there described as
“une belle esquisse.”*

Max Rooses, in his “Œuvre de P. P. Rubens,” Vol. IV, p. 42, under No. 23, mentions this sketch as being in the Beurnonville Catalogue under the title of “Minerva and Thetis.” But it represents, according to Max Rooses, “The Allegory of Good Government.”



No. 46—PETER PAUL RUBENS



No. 47

SICILIAN PAINTER

(LATE FIFTEENTH CENTURY)

THE ANNUNCIATION

(Wood)

Height, 16½ inches; length, 21 inches

THE Virgin kneels in her bed chamber before her Prie-Dieu, on which is an open Book of Hours. Her long, flowing mantle is of gold brocade. In a recess at the back is her bed. In the center is a vase containing lilies, past which the Holy Dove flies towards the right. On the left kneels the Archangel Gabriel,

[Continued on the following page]

holding the scroll inscribed: “*Ave Gracia plena. Dominus te [cum].*” A landscape seen through the casement.

Formerly in the collection of Arthur Hughes, London.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 102.

“The peculiar mixture of Venetian and Flemish elements of style in this picture makes it probable that it was painted in Sicily, where these currents from different schools cross. It is the work of a painter of the end of the fifteenth century who, after he had felt some influence from Antonello da Messina’s art, came in contact with Flemish painting.” (*Catalogue of the above Loan Exhibition.*)

No. 48

TADDEO DI BARTOLO

SIENESE: 1363—1436

A DOMINICAN LEGEND

(Wood)

Height, 13 $\frac{3}{4}$ inches; width, 13 inches

A COMPOSITION of small figures. The action represented deals with the legend according to which the boy Napoleone fell from his horse and was trampled to death. Clothed in pink, with blood issuing from his head, he lies on the ground under the hoofs of the white horse. In the concluding scene he is brought back to life by St. Dominic, who stands further back, on the left, in the presence of the Cardinal, who is accompanied by two other figures.

From the collection of Captain R. Langton Douglas.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 49.



No. 48—TADDEO DI BARTOLO

No. 49

CHRISTOPH AMBERGER

GERMAN: 1490—1563

PORTRAIT OF A YOUNG MAN

(Panel)

Height, 14½ inches; width, 11½ inches

BUST length, small figure of a man, wearing a fine linen under-shirt and a black doublet, and a flat black cap, with a quill pen placed behind his right ear. His body is turned towards the left, but his eyes are directed towards the front. Green background.



No. 49—CHRISTOPH AMBERGER



No. 50

ALEGRETT NUZI

CENTRAL ITALIAN: ACTIVE 1360—1385

THE MARTYRDOM OF ST. STEPHEN

(Wood)

Height, 9 inches; length, 13½ inches

THE Saint, kneeling in a rocky landscape and before a tree, is in profile to the right. He wears the red dress of a martyr and a white under-robe, as he prays to heaven. Behind him, and from the left, approach four figures, two of whom are casting stones at him; some already thrown are on the ground by his side. The crenellated walls of a fortified city in the left background.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 72.



No. 50A

ALEGRETTO NUZI

CENTRAL ITALIAN: ACTIVE 1360—1385

**THE MARTYRDOM OF ST. URSULA
AND HER ATTENDANT VIRGINS**

(Wood)

Height, 9 inches; length, 13½ inches

IN a rocky country, seen against a gold ground, Alaric is on horseback on the left, accompanied by his officers; he commands his Huns, who are armed with swords or bows and arrows, to massacre St. Ursula, whose neck is already pierced by an arrow, together with the legendary number of her 11,000 attendant Virgins.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 73.

“These two panels were evidently painted by Alegretto Nuzi, at a period when his memories of Orcagna’s *bottega* had not yet completely faded away. Particularly, the bright color scheme with luminous red, orange, blue and violet tones betrays connection with the art of Orcagna and Nardo di Cione, yet the drawing of the figures, their elongated types with big almond-shaped eyes and curved noses, as well as the general execution point to a rather mature period in Alegretto’s career, that is after 1365.” (*Catalogue of the above Loan Exhibition.*)

No. 51

MARCELLUS KOFFERMANS

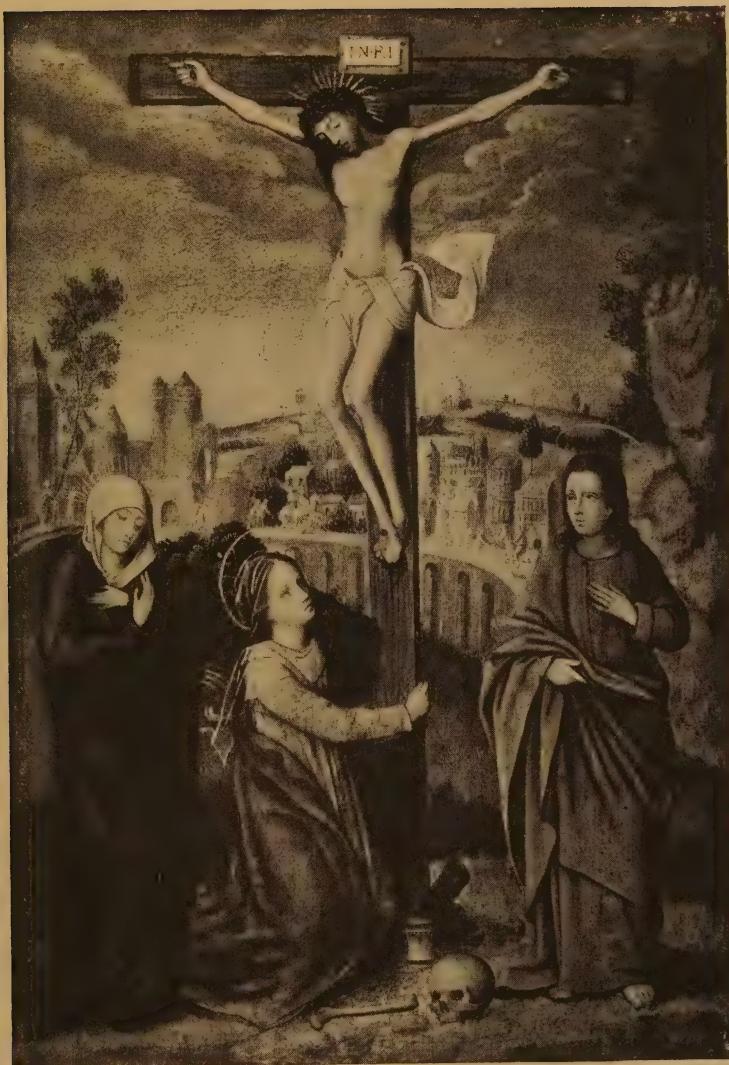
FLEMISH: EARLY XVIITH CENTURY

CHRIST ON THE CROSS

(Panel)

Height, 13 inches; width, 9 inches

THE Saviour is on the Cross, at the foot of which kneels the Magdalene with her pot of ointment. On the left stands the Virgin, and on the right St. John. In the background, as on a viaduct, is a procession of men and horsemen passing medieval buildings outside the gate of a walled city. Background with pasturage beyond.



No. 51—MARCELLUS KOFFERMANS

No. 52

JOACHIM D. PATINIR

FLEMISH: AB. 1490—1524

ST. JEROME

(Panel)

Height, 11 $\frac{3}{4}$ inches; width, 10 inches

THE Saint, on one knee in the foreground, contemplates a crucifix that is nailed to the tree on the left, at the foot of which lies the emblematic lion. His mantle hangs on a tree on the right. Landscape background with, in the distance and in the valley, a two-arched bridge, houses and churches. A wide-spreading landscape beyond, with mountains against the sky line.

From the collection of Oscar Hainauer, Cologne.

Described in the Catalogue of the Hainauer Collection, No. 52.



No. 52—JOACHIM D. PATINIR

No. 53

IL SALVIATI (FRANCESCO DEI ROSSI)

ITALIAN: 1510—1563

PORTRAIT OF A MAN

(Panel)

Height, 6 inches; width, 5½ inches

SMALL three-quarter-length figure of a man turned three-quarters to the left. He has a dark red beard and mustache; a black doublet and black flat head-dress; narrow white collar.

Inscribed on the left, "ETATIS SVE," and on the right, "32."



No. 53—IL SALVIATI (FRANCESCO DEI ROSSI)

No. 54

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

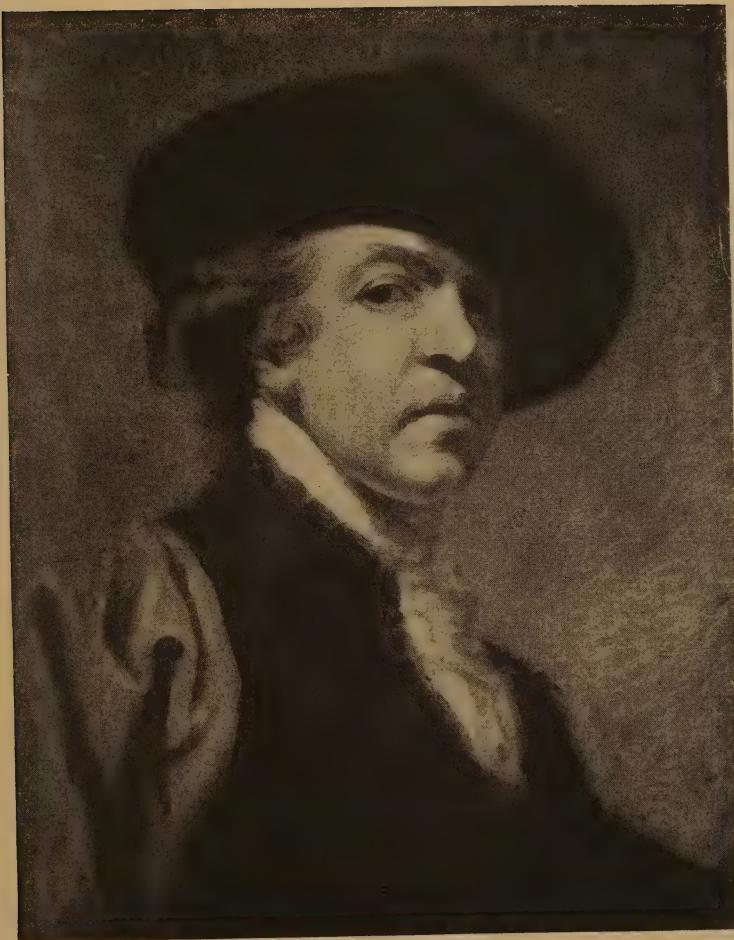
PORTRAIT OF THE ARTIST

(Canvas)

Height, 20 inches; width, 16 inches

BUST length; three-quarters to the right. In academic robes, with rich red sleeves; white cravat; light brown hair falling on to his ears; flat, round, black cap. Neutral background.

From the collection of J. A. Steele, Esq.



No. 54—SIR JOSHUA REYNOLDS, P.R.A.

No. 55

JOHN HOPPNER, R.A.

ENGLISH: 1758?—1810

PORTRAIT OF MISS ESTHER RAINÉ

(Canvas)

Height, 30½ inches; width, 25½ inches

HALF length to the left. In white muslin dress, open at the neck, and white cap; she is seated in a red-back chair, placed before a dull-toned wall. Her long brown gloves reach almost to her elbows.

“Miss Esther Raine was the daughter of the Rev. Mathew Raine, who died November 7th, 1807. He was vicar of St. John’s Church, Stanwick, and Rector of Kirkby Wiske, Yorkshire. She probably married shortly after 1807.”—ALGERNON GRAVES, in a letter dated Dec. 11th, 1915.

From the collection of Mr. Jules Porgès, Paris.



No. 55—JOHN HOPPNER, R.A.

No. 56

THE MASTER OF THE DEATH OF MARY

IDENTIFIED WITH

JOOS VAN CLEVE THE ELDER

FLEMISH: 1485?—1540?

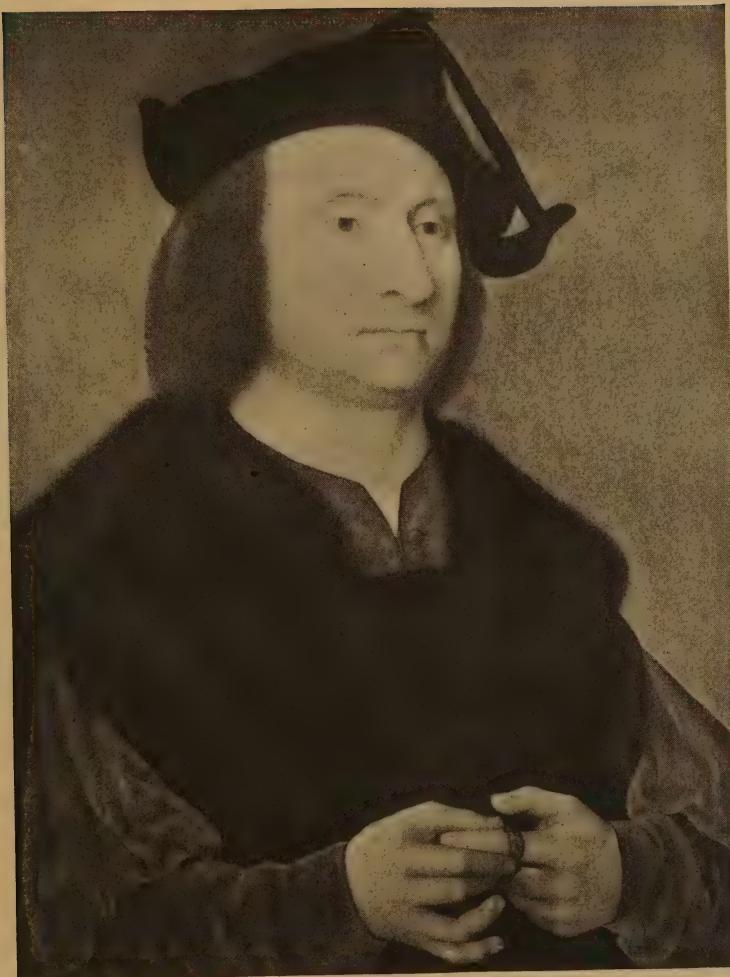
PORTRAIT OF QUENTIN MATSYS

(Canvas)

Height, 23 $\frac{3}{8}$ inches; width, 17 $\frac{1}{4}$ inches

IN red doublet and red sleeves, with black surcoat trimmed with fur; small black cap; long fair hair. With the fingers of his right hand he touches a gold ring placed on the index finger of his left hand. Green background.

In perfect state of preservation.



No. 56—THE MASTER OF THE DEATH OF MARY

No. 57

BARTHOLOMÄUS DE BRUYN THE ELDER

GERMAN: ACTIVE AB. 1530

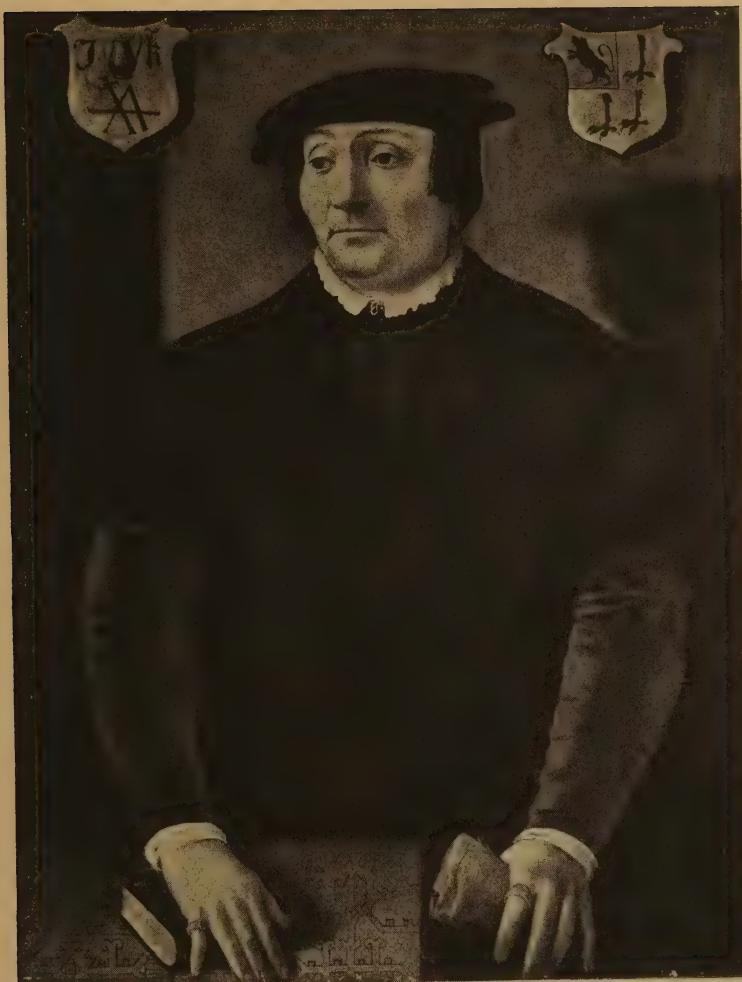
PORTRAIT OF A MAN

(Panel)

Height, 29 inches; width, 22 inches

THREE-QUARTER length; the body to the front; the head turned toward the left. In a black doublet, with red-brown sleeves, and a black flat hat, white collar and white linen seen at his wrists. Across the foreground is a parapet covered with an Oriental carpet. His right hand rests on a black-bound volume placed on the parapet; his left grasps his glove and rests upon it. At the top of the panel, left and right, are two heraldic shields charged with his arms and his merchant's mark.

From the collection of Baron de Wangen de Geroldseck, Molsheim, near Strassburg.



No. 57—BARTHOLOMÄUS DE BRUYN THE ELDER

No. 58

QUIRYN BREKELENKAM

DUTCH: ACTIVE 1653—1669

THE TAILOR'S SHOP

(Panel)

Height, 24 inches; length, 32 3/4 inches

ON a large table in the workroom, with the window on the left, the tailor is sitting at his work—two workers near him. He wears spectacles and is sewing a blue robe; the figure on the left is occupied with yellowish-red clothes. The boy near the wall warms his hands over a charcoal burner. Under the table is an empty barrel; kitchen utensils are placed on the floor in the foreground to the right. On the wall at the back are a cage, a map, straps, a bag and a shelf with various objects. A leather-bag and a coat are by the partition which separates the workroom from the kitchen.

Signed below the window, with the monogram: Q.B.

From the collection of Arthur Kay, Esq., Glasgow.



No. 58—QUIRYN BREKELENKAM

No. 59

PIETER DE HOOGH

DUTCH: 1632—1677

A LADY AND GENTLEMAN AT TEA

(Canvas)

Height, 26½ inches; length, 38 inches

IN a large room a gentleman, wearing a long red coat and a black hat, is turned to the right and seated by a table. At his back is an open window. On the far side of the table, covered with an Oriental carpet, is a lady with a white head-dress; a negro boy, by her side, is pouring out a glass of wine. On the wall at the back hangs a picture. A heavy curtain is drawn up to reveal, through a doorway, a gentleman who is walking forward. A dog is in the foreground. In the left foreground a serving woman kneels, as she stirs the fire. The floor is paved in large square panels. The walls are covered with Spanish leather.

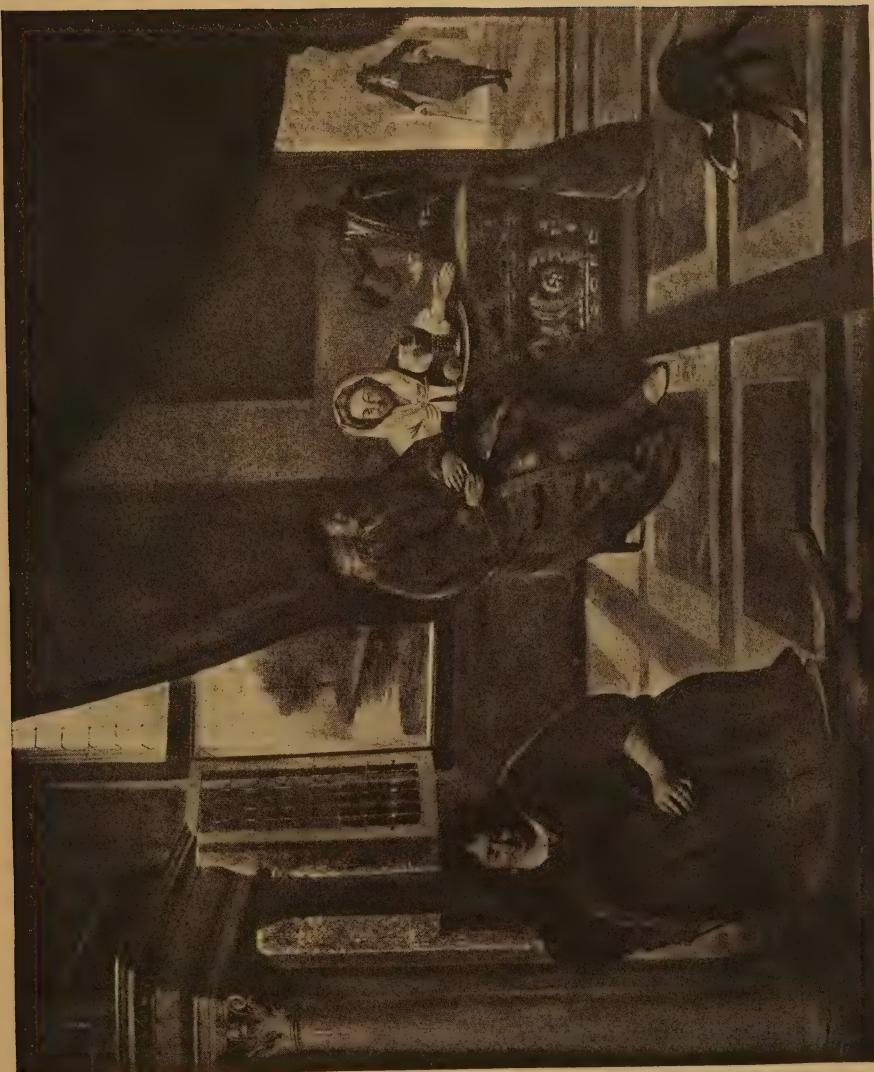
Signed on the case of the column on the left with the monogram, P D H.

From the collection of J. van den Berg, Amsterdam, 1776.

From the collection of Mr. Thurlow, 1904.

From the collection of Ludwig Mandel, Moscow.

Described by Dr. Hofstede de Groot, in his "Catalogue Raisonné," Vol. I, No. 190. It is there stated in error that this canvas is "of the very latest period of the master," and that "from the style of the costumes it should be dated nearer to 1690 than to 1680." But this picture cannot be dated as late. The artist was, moreover, dead long before 1690. Its style and tone place it earlier than the "Music Party" which, four years ago, passed from the Steengracht Collection, at The Hague, and ultimately to the National Gallery; that picture is signed and dated 1677.



No. 59—PIETER DE HOOCH

No. 60

JACOB VAN RUISDAEL

DUTCH: 1630—1682

LANDSCAPE—WATERFALLS

(Canvas)

Height, 28½ inches; length, 37½ inches

“THE scene exhibits a hilly country; with a fall of water on either side; that on the left is supplied by a stream which flows between high banks, and under a rustic bridge; the other stream is divided by a rocky elevation, and the fall is feeble. The waters of both falls mingle in eddies on the front ground. The second distance is diversified with flax and other fields, beyond which is a lofty hill, whose sides are thickly studded with young oak trees and bushes, which conceal in part several cottages; but of these the nearest stands at the base of the hill, and is entirely seen. The summit of a snow-capped mountain is visible above the woody hill. A man and a woman in conversation are on the bridge, and another man, with a wallet on his shoulder, is approaching from the right. The appearance is that of a fine day. This is a carefully wrought work of the master.” (*Description in John Smith's Catalogue Raisonné.*)

Signed, below to the left: “J. Ruisdael.”

From the collection of Lord Crewe, London.

From the collection of W. A. Fèbvre, Paris, 1882.

From the collection of Paul Eudel, Paris, 1883.

From the collection of A. Schloss, Paris.

From the collection of A. de Ridder, Francfort.

Exhibited at the British Institution, London, 1841.

Engraved by Gustave Greux for the Fèbvre Catalogue, No. 82.

Described in John Smith's Catalogue Raisonné, Supplement, page 697, No. 47.

Mentioned in Dr. Hofstede de Groot's Catalogue Raisonné, Vol. IV, No. 410A.



No. 60—JACOB VAN RUISDAEL

No. 61

GERARD DOU

DUTCH: 1613—1675

CHRIST AMONG THE DOCTORS

(Panel)

Height, 30 inches; length, 42½ inches

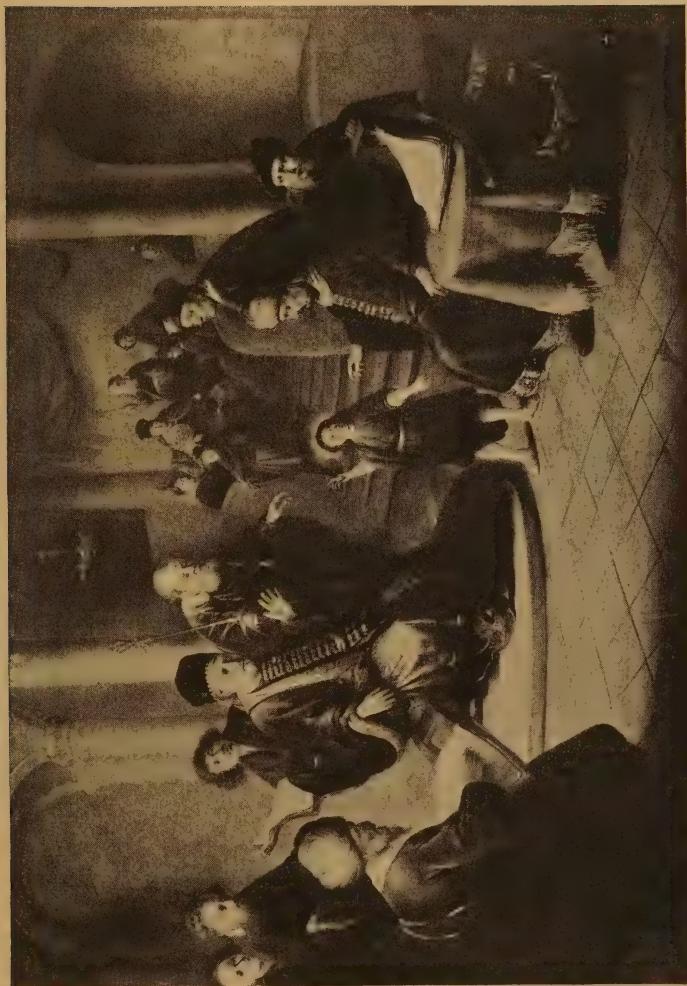
A COMPOSITION of seventeen small, full-length figures grouped in a hall of noble proportions. In the center is enthroned the High Priest, in full dark red robes; his left hand is extended. By his side, to the right, stands his *batonnier*; behind, to the left, a younger man consults the writings of the prophets, while a turbaned man in the foreground is similarly employed. From the left, at the back, enter St. Joseph and the Virgin. Christ, in diminutive figure, with legs bare and wearing sandals, and with His arms extended in argument, stands on the left. At the back, and behind Him, is a group of small figures standing or seated on a staircase. Round a table in the foreground are three men; on it is an open folio; to the right is an armchair.

The style of Dou and the early manner of Rembrandt are here clear to see, notably in the little concealed portraiture of some of the figures. Thus, the man in a dark red robe with a plume in his hat, and seen on the extreme left of the group on the steps, is beyond doubt a portrait of Rembrandt's father. Dou painted him several times. And the young man holding an open book, who stands behind the High Priest, on the left, is Rembrandt when he was about thirty. The picture must have been painted by Dou about 1636, under the supervision of Rembrandt.

From the collection of Paul Delaroff, Petrograd, Catalogue No. 183, (where the picture was attributed to Rembrandt).

Exhibited at the "Exposition Trécentenaire de Rembrandt," held at Leyden, 1906.

Reproduced in the "Klassiker der Kunst," Volume "Rembrandt."



No. 61—GERARD DOU

No. 62

LUCAS DE HEERE

FLEMISH: 1534—1584

PORTRAIT OF DOROTHY, LADY CHANDOS

(Panel)

Height, 36 inches; width, 27 inches

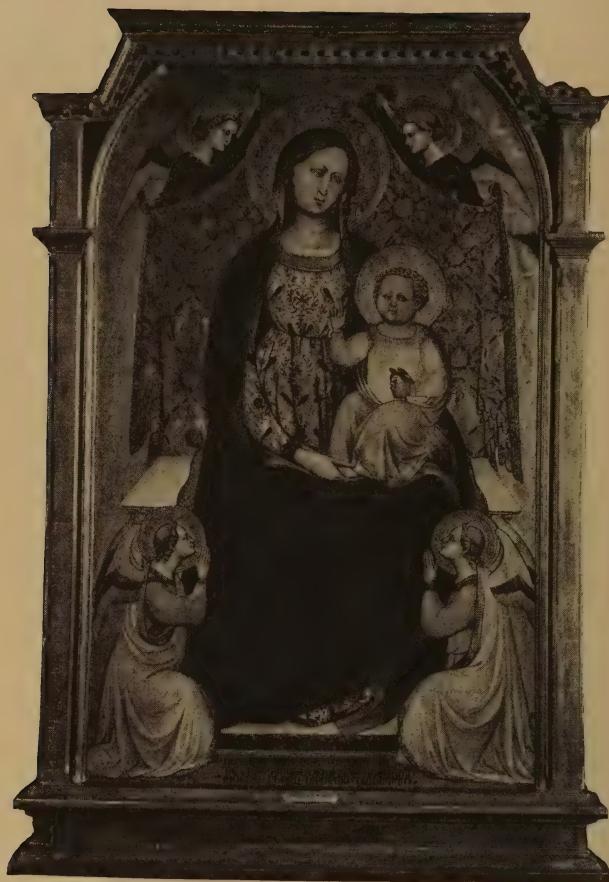
THREE-QUARTER length, turned slightly to the left. In richly ornamented costume of the Elizabethan period; the sleeves richly patterned and wrought, and puffed over the shoulders. Cut square across the breast, the dress is further ornamented with a gold chain, and a cameo set in a jeweled ornament. A lace ruff, with pendant and an ornamental head-dress. The hands are clasped before the waist, and a small dog is in the right foreground.

Inscribed above, on the left, "ANO DNI 1579," and a cartel with her name in full. On the right, "AETATIS SV . . ." and the coat-of-arms with supporters.

From the collection of the Earl of Chesterfield, Holme Lacey, Hereford.



No. 62—LUCAS DE HEERE



No. 63

GIOVANNI BONSI DA FIRENZE

FLORENTINE: ACTIVE 1366—1371

THE MADONNA AND CHILD, WITH SAINTS

(Wood)

Height, 45½ inches; width, 28 inches

THE enthroned Madonna, wearing a robe of golden texture and a dark blue mantle lined with green, holds the Infant Christ on her lap. He wears a red robe lined with green, and a gold under-

[Continued on the following page]

robe. With His right hand He blesses in the Greek manner; in His left He holds a *cardellino*. On the left and right of the foreground kneels an angel, with folded hands. Above the throne another pair of angels hold up the red, blue and gold cloth of honor. Each figure is nimbed and seen against a gold background. The inscription in the center of the lower step may be read, with its contractions:

“*Questa tavola a fatta fare
Mona filippa di dophilo
Ammanati, moglie charissima
Di puchio di ghetto.*”

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 12.

“The present picture is attributed to Giovanni Bonsi da Firenze, because of its striking similarity in style with the large Madonna, bearing his name and the date 1372, in the Vatican Gallery. The points of contact are so close that there can be no hesitation as to the attribution, yet it is worth noticing that only these two paintings by the master are at present known.”
(Catalogue of above Loan Exhibition.)

No. 64

GIOVANNI DAL PONTE

FLORENTINE: 1385—1437

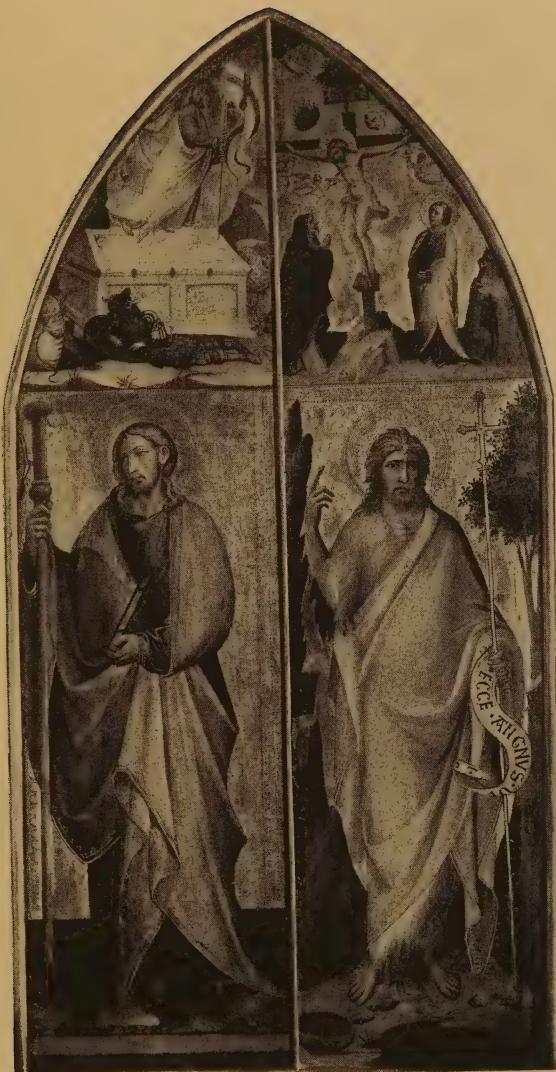
ST. JAMES AND ST. JOHN; THE RESURRECTION, AND CHRIST ON THE CROSS
(*Two Wings of an Altarpiece*)
(Wood)

Each panel: Height, 49 inches; width 12½ inches

IN the dexter, or left panel, St. James holds the pilgrim's staff in his right hand, and a book in his left. Above, Christ is seen rising from the tomb with the Banner of the Resurrection; the Roman soldiers lie asleep on the ground. In the sinister, or right, panel St. John the Baptist, wearing his camel's hair coat, holds a crystal cross with the scroll inscribed: "*Ecce Agnus (sic) Dei.*" Gold background with trees. Above, angels catch the blood that issues from the wounds; the sun and moon are treated symbolically.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 14.

"The tall and powerful figures, with sharply cut types, reveal at once the hand of a strongly individual painter. We know the same hand from several large altar pieces in the Uffizi, in the National Gallery in London, and in other collections. All these pictures used to be ascribed to Jacopo da Casentino, a mistake caused by some misleading statements of Vasari, corrected by Herbert P. Horne in an article in the *Burlington Magazine*, August, 1906, where full documentary evidence is set out about the painter Giovanni dal Ponte. He was a younger contemporary of Lorenzo Monaco, and one of the most interesting transitional masters of Florence. The design of his figures has still something of the Gothic swing, while the treatment of the folds and draperies approaches the classic mode of the Quattrocento." (*Catalogue of the above Loan Exhibition.*)



No. 64—GIOVANNI DAL PONTE

No. 65

JUAN B. DEL MAZO

SPANISH: 1610—1687

***PORTRAIT OF THE INFANTA
MARGARITA MARIA, OF SPAIN***

(Canvas)

Height, 40 inches; width, 28½ inches

SMALL full-length figure, in full face. In a hooped white dress striped with red, and a red wide apron, with a gold ornament on a red ground at her breast; a narrow scarf hangs from her right shoulder. A large red feather over her right ear; long fair hair; a white kerchief in her right hand; a rose in her left. A red curtain, in the background, is caught up on a chair on the left.

There can be little doubt that this Infanta is to be identified with Margarita Maria, daughter of Philip IV and Mariana of Austria, and the heroine of Velazquez's famous "Meninas," or "Maids of Honour," in the Prado. She was five years old when that picture was painted. The present work belongs to about the same period.



No. 65—JUAN B. DEL MAZO

No. 66

LOUIS LÉOPOLD BOILLY

FRENCH: 1761—1845

GENERAL, THE MARQUIS DE LAFAYETTE

(Canvas)

Height, 35½ inches; width, 28½ inches

SMALL full-length figure in military uniform: a dark-blue coat with red facings and gold epaulettes, a sword, white knee-breeches and black high boots with spurs. His left hand is on his waist, his right clasps the bridle of his steed that prances on broken sandy soil. Trees and a grassy background on the right. Soldiers ride up in the left distance.

The general elements of the composition recall La Paon's portrait of Lafayette. Each in turn owes something to the dominating influence of Van Dyck's "Portrait of Charles I," then already in the Louvre.

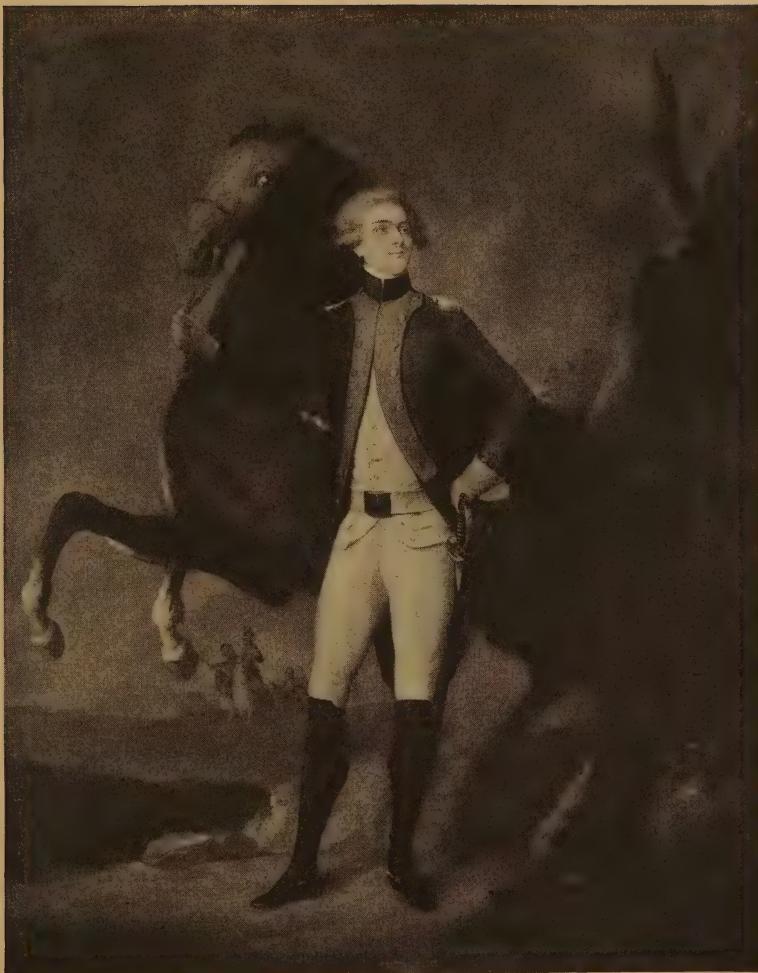
Signed below, on the left, BOILLY PINXIT 1788.

Exhibited at the "Exposition Rétrospective de la Ville de Paris," 1900, No. 27.

Exhibited at the "Exposition des Modes, Bagatelle," Paris, 1911.

Engraved by Balechon.

From the collection of Eugène Kraemer, Paris.



No. 66—LOUIS LÉOPOLD BOILLY

No. 67

LOUIS TOCQUÉ

FRENCH: 1696—1772

PORTRAIT OF A LADY

(Canvas)

Height, 38½ inches; width, 31 inches

THREE-QUARTER length, life-size, turned slightly toward the left. Her brown dress is cut low and has a lace insertion; it is trimmed with blue bows heightened with gold, and has short sleeves. A black kerchief on her powdered hair. On a table to the left is music. She plays on the hurdy-gurdy held in both hands. A wall forms the background.



No. 67—LOUIS TOCQUÉ

No. 68

ALEXIS SIMON BELLE

FRENCH: 1674—1734

PORTRAIT OF A DAUGHTER OF LOUIS XV

(Canvas)

Height, 50 inches; width, 40 inches

SMALLER than life-size, full-length figure. In long, wide-spreading blue dress of figured silk edged with gold, a dainty corsage trimmed with flowers, with lace trimming at the half sleeves, and a white apron in which she holds flowers. Flowers are in her white cap, and she wears red shoes with gold buckles. In the right bottom corner a dog looks up at the bird which she holds on a stick in her left hand. A portico in the right background; landscape setting on the left.

In the Versailles Museum there is a painting, by the same master, representing the Princesse de Montauban and the Marquise de Mézières.



No. 68—ALEXIS SIMON BELLE

No. 69

FERDINAND BOL

DUTCH: 1611—1681

PORTRAIT OF A LADY, AS DIANA

(Canvas)

Height, 46½ inches, width, 40¾ inches

THREE-QUARTER-LENGTH, life-size portrait of a lady, moving towards the right. She is in a golden-yellow dress, with metal girdle bandolier, open corsage and pearl necklace. In her right hand is her arrow, and in the other her bow which is held low, near the head of a hound. Dark landscape background.

Of the best period of the master and strongly painted.

Signed below, on the left, F. Bol FECIT, 1647.

From the collection of Mr. Jules Porgès, Paris.



No. 69—FERDINAND BOL

No. 70

THE MASTER OF FRANKFORT

GERMAN: EARLY XVIITH CENTURY

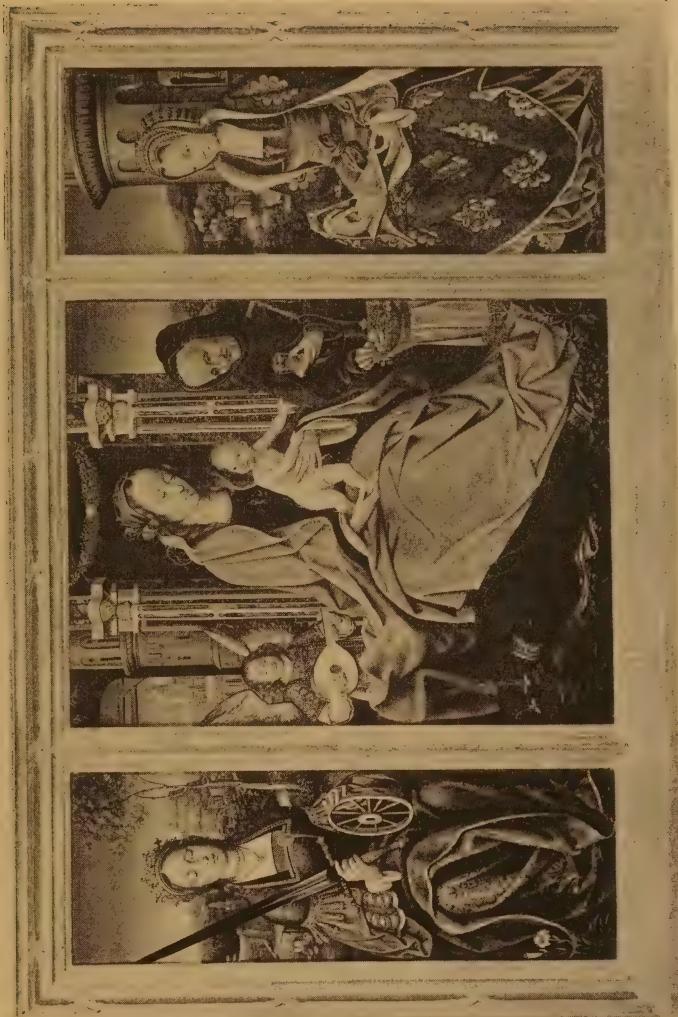
*THE VIRGIN AND CHILD, WITH
ST. CATHERINE AND ST. BARBARA*

(Panel)

Height, 29½ inches; length, 46 inches

FULL-LENGTH figures, smaller than life-size. The Virgin enthroned in the center, with the Child standing on her lap, wears a fur-lined red robe. In the left background is a musician angel; on the right, behind a table that has a basket of fruit upon it, is St. Joseph, who holds a glass of wine in his left hand. In the left wing is the seated figure of St. Catherine, her sword in the right hand and her wheel on her left knee. In the right wing sits St. Barbara with an open book on her knee, and her tower in the background.

No. 70—THE MASTER OF FRANKFORT



No. 71

AMBROSIUS BENSON

FLEMISH: EARLY XVIITH CENTURY

**THE VIRGIN ENTHRONED SURROUNDED
BY ANGELS AND ST. CATHERINE AND
ST. AGNES**

(A Triptych)

(Panel)

Center, 30½ inches by 16½ inches

Each of the wings, 30½ inches by 8¼ inches

THE Virgin, holding the Child on her lap, is seated in a courtyard under a canopy of red velvet with a cloth of honor of black and gold brocade. Surrounding the group is a semicircle of five angel musicians, some of them chanting from a Psalter, one striking the keys of a harp. An angel in white robes floats above the head of the Virgin and holds a richly bejeweled crown.

The left wing shows St. Catherine with her emblems, the sword and a broken wheel, and reading from a breviary. Through an open window the background is formed by a peaceful landscape with a blue sky.

On the right wing is St. Agnes, with her lamb in the foreground; she holds a palm branch. Behind her through a window we see a continuation of the landscape of the other wing.

No. 71—AMBROSIUS BENSON



No. 72

PAOLO DI STEFANO

FLORENTINE: ACTIVE 1450—1478

THE MADONNA AND CHILD, WITH ANGELS

(Wood, arched at the top)

Height, 57 inches; width, 27½ inches

THE Virgin, her head framed in with her dark blue hood, is seated on a broad cushion and presses to her breast the Infant Christ. He stands on her left knee, His robe having a scalloped border and being confined at the waist by a girdle. He holds a bird in His left hand, as He looks up earnestly into the eyes of His mother and inserts His right hand in the upper part of her robe. Angels hold the crown in the sky. The figures are nimbed, and the background is of gold.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 17.

Formerly in the Davanzati Palace, Florence.

“Paolo di Stefano’s name is known from a large fresco painting now in the cloister of St. Apollonia in Florence; Cavalcaselle has also, with good reason, attributed to him a large picture in the Pisa Gallery, and a fresco in San Miniato al Monte, outside Florence. Particularly characteristic of the painter are the large floating angels with outstretched arms, who in the Madonna picture are holding a crown over the Virgin’s head, and in the fresco are catching the blood of Christ in golden chalices.” (*Catalogue of the above Loan Exhibition.*)



No. 72—PAOLO DI STEFANO

No. 73

ZAGANELLI DA COTIGNOLA

CENTRAL ITALIAN: ACTIVE 1495—1518

ST. LUCY

(Wood, the top of the panel cut away at the corners)

Height, 73 inches; width, 29 inches

FULL length, standing on a terrace in front of the crenellated walls of a castle. In a richly brocaded gown, bordered with pearls, and a dark red mantle lined with blue. Her hair falls in profusion onto her shoulders. In her raised right hand she holds a dagger; in her left is a dish, in which float her eyes. Two angels on small clouds hold the crown of martyrdom above her head. Gold background.

From the collection of George G. Barnard, New York.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 96.

"This picture may be compared with the large altarpiece in the Brera Gallery, dated 1499, in which exactly the same facial type and the same sculpturesque treatment of the folds are again found." (Catalogue of the above Loan Exhibition.)



No. 73—ZAGANELLI DA COTIGNOLA



No. 74

SIMONE DE CUSIGHE

VENETIAN: ACTIVE 1380—1410

**ST. ANTHONY ABBOT AND
OTHER SAINTS, ENTHRONED**

(Wood, heightened in the center)

Height, 24½ inches; length, 75 inches

ENTHRONED in the center of the wide and architectural setting St. Anthony Abbot holds his bell in his right hand and a crozier in his left. On the extreme left, and equally detached from the other Saints, is St. Jovita, who stands on a spiked wheel. Between that and the principal figure is St. Gottardo, in full ecclesiastical robes. On the right is St. Bartholomew, with his knife; and, in another panel, on the extreme right is St. Anthony of Padua, holding a heart in his right hand.

Crowe and Cavalcaselle (History of Painting in North Italy, Vol. III, p. 59) mention five pictures by Simone as being then in the Casa Pagani at Belluno, one of them the picture here on exhibition.

[Continued on the following page]

Inscribed in the center with the artist's name: SIMON PINXIT.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 87.

"Simone de Cusighe is also known as Simone dal Peron, both Cusighe and Peron being names of villages near Belluno. He is one of the best known Friulian painters of the end of the *trecento*. In 1397 he finished the altarpiece for the high altar in the Duomo at Belluno; he died before 1416." (Catalogue of the above Loan Exhibition.)

No. 75

SALVATORE ROSA

ITALIAN: 1615—1673

DIOGENES IN SEARCH OF AN HONEST MAN

(Canvas)

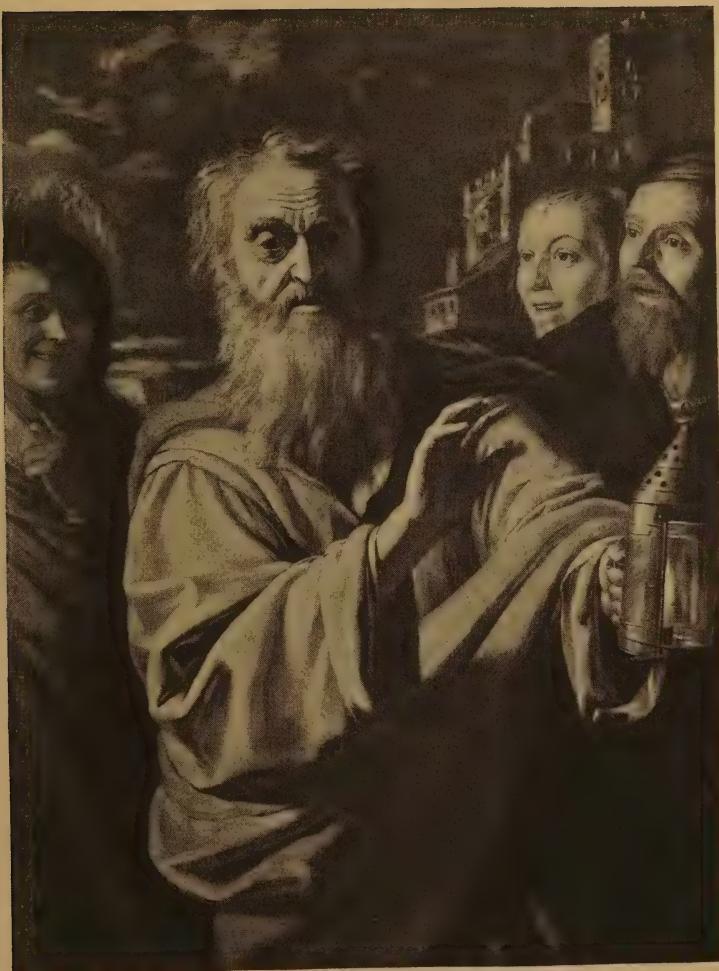
Height, 43 $\frac{1}{4}$ inches; width, 33 $\frac{1}{4}$ inches

LIFE-SIZE, three-quarter-length figures. The bearded Diogenes, in a yellow robe and red mantle, holds in his uplifted left hand the lantern, which has a lighted candle in it. A woman on the left, and a man and a woman on the right jeer and mock him. Classical buildings in the background.

From the collection of Edward Knight, Esq.

*Engraved by William Sharp, 1780, when the painting was in the possession of
Edward Knight, Esq.*

The engraving accompanies the painting.



No. 75—SALVATORE ROSA

No. 76

JUSTUS SUSTERMANS

FLEMISH: 1597—1681

FERDINAND II DE' MEDICI

(Canvas)

Height, 64½ inches; width, 43½ inches

FULL length, three-quarters to the left. As a young clean-shaven man in damascened armor; brocaded trunk-hose and white half-hose; white lace ruff and cuffs; gold-hilted sword. His right hand grasps his *baton*, his left is on his hip. His plumed helmet is on the table on the left; a red curtain in the right background. Tiled foreground.

From the collection of Mr. Jules Porgès, Paris.

Exhibited at the "Exposition Trécentenaire" in Brussels, Catalogue No. 431.

Exhibited at the "Exposition de Bagatelle," Paris, 1911, No. 149.

Described in the "Revue de Belgique," August, 1910, p. 314.

Described in "Burlington Magazine," July, 1911.



No. 76—JUSTUS SUSTERMANS

No. 77

LEANDRO BASSANO

VENETIAN: 1559—1622

PORTRAIT OF AGOSTINO BARBARIGO

(Canvas)

Height, 68 inches; width, 53 inches

THE Doge has a long, gray beard and blue eyes. He is seen at three-quarters length, and is turned three-quarters to the right. Habited in the full robes of his office, he wears a rich, broad mantle of gold and lemon-toned damask, decorated with floriated designs and lined with crimson silk, full sleeves edged with ermine, and a linen cap under his *corno* (or ducal cap); a red curtain, and an architectural setting. On the pedestal on the right is a heraldic escutcheon which, however, is not charged with his arms.

Born in 1419, he was Podestà of Verona and Padua, and Procurator of San Marco before bowing himself onto the ducal throne as seventy-fourth Doge of Venice in 1486, at the age of 66. One of the most important events in his *dogado* was his official reception of Beatrice d'Este. His portrait is seen in the altarpiece of the "Madonna, with St. Agostino and St. Marco with Angels," in the Church of St. Pietro Martire at Murano.

Formerly in the collection of the Gradenigo family, one of the most ancient in the Veneto and one which gave two Doges to the republic. Subsequently in the possession of Antonio Gradenigo circa 1860.

The attribution as well as the identity of the Doge was determined by Mr. Berenson on the basis of the portrait, bearing the name of Gentile Bellini, in the collection of the Rt. Hon. Lewis Harcourt, at Nuneham, near Oxford.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 101.



No. 77—LEANDRO BASSANO

No. 78

DARIO DI GIOVANNI

VENETIAN: ACTIVE 1420—1498

ST. BERNARDINO OF SIENA

(Wood, canopied)

Height, 71 inches; width, 28 inches

FULL-LENGTH figure of the Saint, in a Franciscan habit, and girdle, standing toward the right and wearing sandals. A red-bound book is in his right hand. In his left he holds the circular tablet, with the Sacred Monogram carved within it. The mitre by his left side and the two by his right recall that the bishoprics of Siena, Ferrara and Urbino were offered to him in vain. His name is inscribed across the panel.

Exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917, Catalogue No. 92.

"This characteristic, and decorative, figure of St. Bernardino is evidently the work of a painter who very strongly felt the influence of the Paduan School about the middle of the fifteenth century. The hard and minute drawings both of the plants and the figure, and the relief work in the decorative details prove the painter's connection with the art of Squarcione and Crivelli. The same peculiarities and morphological details may be observed in Dario di Giovanni's signed altarpiece in the Museo Civico at Bassano, representing the Virgin of Mercy between the Baptist and St. Bernardino; particularly, the very characteristic feet and hands prove the identity of the master. Dario di Giovanni, called in contemporary documents "Pictor Vagabundus," worked in the Romagna as well in the Veneto (Asolo, Treviso, Conegliano); his art is a typical product of the Veneto-Romagnolo current, about the middle of the fifteenth century." (Catalogue of the above Loan Exhibition.)



No. 78—DARIO DI GIOVANNI



No. 79

JAN VICTOORS

DUTCH: 1620—1672

JOSEPH TELLING HIS DREAMS

(Canvas)

Height, 67 inches; width, 65 inches

THE boy Joseph stands on the left near the fireplace; he wears a brocaded robe of golden texture, with a girdle, and a dark blue flat cap. With emphatic gestures he tells his dreams. His

[Continued on the following page]

mother is seated on a low stool in the left foreground, and listens attentively. Standing on the far side of the table in the left background are three of his brethren near a small window. His aged father, bearded, turbanned and wearing a loose red robe is seated in the center and turned towards the left. Behind him is a man in profile in the same direction. Another group are in the right background, while in front a young woman kneels by a fire as she stirs a bowl of soup.

Signed on the left, below, "J. VICTOORS, f. 1651."

*From the collection of Catholina Lambert, Catalogue No. 359, in the sale of
which the painting was attributed to Rembrandt.*

After the removal of the over-painting, the full signature of Victoors, together with the date, came to light. Then also were revealed the groups of figures in the left and right background, in a perfect state of preservation.

No. 80

CARREÑO DE MIRANDA

SPANISH: 1614—1685

PORTRAIT OF THE ARTIST

(Canvas)

Height, 80 inches; width, 44 inches

FULL-LENGTH, life-size, standing toward the left and looking proudly out at the beholder. In black velvet costume and wide cloak, a broad white collar and cuffs and black shoes. With long dark hair. In his right hand he holds his black hat; in his left he holds a sheet of paper on which is an inscription, partly erased, “*Al . . . Potent . . . Venezia.*” By his side, on the left, is a table with yellow, gold-fringed cloth. His massive figure casts a strong shadow. Floor and background of neutral tone.

Inscribed on the right: “IO” (i.e. “Myself”).

From the collection of the late Count Nelidoff, Ambassador of Russia, in Paris.



No. 80—CARREÑO DE MIRANDA

No. 81

SCHOOL OF GIOTTO

ITALIAN: 1266—1337

POPE URBAN IV, AND DONORS

(Panel)

Height, 60 inches; width, 31 inches

THE enthroned Pontiff in puce-toned robe, and full red mantle edged with gold, and wearing his triple tiara, blesses in the Greek manner with the fingers of the right hand. On the gold background, in cartels, are the words "Papa" and "Urba." In the left foreground is the small kneeling figure of a blue-robed donor; his wife, somewhat similarly attired, kneels and faces him.

From the collection of Rev. Dr. Robert J. Nevin, Pastor of the American Church at Rome.

From the collection of Mrs. Robert H. Sayre, South Bethlehem, Pa., the latter's sister.



No. 81—SCHOOL OF GIOTTO

**LIST OF ARTISTS REPRESENTED
AND THEIR WORKS**

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

CATALOGUE
NUMBER

AMBERGER, CHRISTOPH		
Portrait of a Young Man		49
ANTONIAZZO ROMANO		
The Madonna and Child		34
BALDESE, AMBROGIO DI		
The Madonna and Child, with Saints		10
The Madonna and Child, with Saints and Angels		11
BARTOLOMMEO DI GIOVANNI ("ALUNNO DI DOMENICO")		
A Saint		27
BASSANO, LEANDRO		
Portrait of Agostino Barbarigo		77
BELLE, ALEXIS SIMON		
Portrait of a Daughter of Louis XV		68
BENSON, AMBROSIUS		
The Virgin Enthroned, surrounded by Angels and St. Catherine and St. Agnes (<i>A Triptych</i>)		71
BICCI, NERI DI		
The Virgin and Child		7
BOILLY, LOUIS LÉOPOLD		
General, the Marquis de Lafayette		66

CATALOGUE
NUMBER

BOL, FERDINAND		
Portrait of a Lady, as Diana		69
BOLOGNA, SIMONE DA		
The Coronation of the Virgin	28	
The Crucifixion, with Saints and Angels	29	
BONSI DA FIRENZE, GIOVANNI		
The Madonna and Child, with Saints	63	
BOSCH, JEROME		
The Legend of St. Christopher	16	
BREKELENKAM, QUIRYN		
The Tailor's Shop	58	
BRONZINO, ANGELO		
Portrait of a Young Lady	12	
BRUEGHEL THE YOUNGER, PIETER		
A Betrothal Festivity	21	
BRUYN THE ELDER, BARTHOLOMÄUS DE		
Portrait of a Man	57	
BURGOS, JUAN DE (<i>Attributed to</i>)		
St. Blaise	13	
CARREÑO DE MIRANDA		
Portrait of the Artist	80	
CIONE, JACOPO DI		
The Coronation of the Virgin	17	
CIONE, NARDO DI		
The Crucifixion	19	

CATALOGUE
NUMBER

CIVERCHIO, VINCENZO (Attributed to)		
The Nativity		3
CLOUET, FRANÇOIS (Attributed to)		
Portrait of a Young Lady		5
CRANACH THE ELDER, LUCAS		
Salome		43
CUSIGHE, SIMONE DE		
St. Anthony Abbot and Other Saints, Enthroned		74
DARIO DI GIOVANNI		
St. Bernardino of Siena		78
DIETRICH, CHRISTIAN WM. ERNST		
Portrait of a Banker		1
DOU, GERARD		
Christ among the Doctors		61
FLEMISH PRIMITIVE (Two Wings)		
The Nativity and the Virgin at Prayer		4
GIAMPETRINO (PIETRO RICCI)		
Bust of a Woman		36
GIOVANNI DAL PONTE		
St. James and St. John; The Resurrection, and Christ on the Cross (Two Wings of an Altar- piece)		64
HEERE, LUCAS DE		
Portrait of Dorothy, Lady Chandos		62

CATALOGUE
NUMBER

HOPPNER, JOHN, <i>R.A.</i>		
Portrait of Miss Esther Raine		55
HOOGH, PIETER DE		
A Lady and Gentleman at Tea		59
IL SALVIATI (FRANCESCO DEI ROSSI)		
Portrait of a Man		53
KOFFERMANS, MARCELLUS		
Christ on the Cross		51
LOTTO, LORENZO		
Portrait of a Young Man		33
LUCAS, EUGENIO		
Spanish Dancers		2
MASTER OF FRANKFORT (THE)		
The Virgin and Child, with St. Catherine and St. Barbara		70
MASTER OF ST. SEVERIN (THE)		
The Virgin and Child, with St. Catherine and St. Mary Magdalene		44
MASTER OF THE DEATH OF MARY (THE), IDENTIFIED WITH JOOS VAN CLEVE THE ELDER		
Portrait of Quentin Matsys		56
MAZO, JUAN B. DEL		
Portrait of the Infanta Margarita Maria, of Spain		65
MAZZUOLA, FILIPPO		
The Madonna and Child, with St. John and St. Catharine		20

CATALOGUE
NUMBER

MEYER, HENDRIK DE		
A River Scene, at Dordrecht, with Shipping and Figures	24	
MOLENAER, JAN MIENSE		
An Interior, with Figures	23	
MONACO, LORENZO (<i>Attributed to</i>)		
Madonna and Child, with Saints and Angels	6	
NARDO, MARIOTTO DI		
The Virgin and Child, with Saints	18	
NUZI, ALEGRETTO		
Christ on the Cross	41	
The Martyrdom of St. Stephen	50	
The Martyrdom of St. Ursula and her Attendant Virgins	50A	
PAOLO DI STEFANO		
The Madonna and Child, with Angels	72	
PATINIR, JOACHIM D.		
St. Jerome	52	
PENNI, GIANFRANCESCO		
Portrait of a Roman Lady	32	
POURBUS THE YOUNGER, PIETER		
Portrait of a Young Man	15	
REYNOLDS, SIR JOSHUA, P.R.A.		
Portrait of the Artist	54	
ROSA, SALVATORE		
Diogenes in Search of an Honest Man	75	

	CATALOGUE NUMBER
RUBENS, PETER PAUL	
Minerva and Thetis	46
SANO DI PIETRO	
The Madonna and Child with Saints	8
Madonna and Child	9
SCHOOL OF Giotto	
Pope Urban IV, and Donors	81
SCHOOL OF MASACCIO	
Salome receiving the Head of St. John the Baptist	30
The Baptism of Christ	31
SCHOOL OF PALERMO	
Dormition of Mary	22
SICILIAN PAINTER	
The Annunciation	47
STROZZI, ZANobi	
The Descent from the Cross	35
SUSTERMANS, JUSTUS	
Ferdinand II de' Medici	76
TADDEO DI BARTOLO	
A Dominican Legend	48
TIEPOLO, GIAMBATTISTA	
La Beata Ludvina	37
The Last Judgment (<i>Sketch for a Ceiling Painting</i>)	38

CATALOGUE
NUMBER

TIEPOLO, GIOVANNI DOMENICO		
Head of an Oriental		39
Head of a Young Man		40
TOCQUÉ, LOUIS		
Portrait of a Lady		67
VICTOORS, JAN		
Joseph Telling his Dreams		79
VOS, CORNELIS DE		
Portrait of a Gentleman and his Son		25
Portrait of a Lady and her Daughter		26
VAN GOYEN, JAN		
A Dutch Canal with Fishermen		45
VAN LEYDEN, LUCAS		
The Adoration of the Shepherds		14
VAN RUISDAEL, JACOB		
Landscape—Waterfalls		60
VAN SCOREL, JAN		
Madonna and Child		42
ZAGANELLI DA COTIGNOLA		
St. Lucy		73

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